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CONDUCTOR—Apollo Musical Club, Mendelssohn Club

BERLIN

Jenaer Street, 21.
BERLIN, W., September 21, 1912.

The Philharmonie, Berlin's largest and most important concert hall, has a new organ, which Director Landecker caused to be built during the summer. The instrument was dedicated last Sunday noon at a private concert given before an invited audience. Bernard Irrgang, the permanent organist of the Berlin Cathedral and also of the Philharmonie, played several numbers on it in his well known masterly manner and demonstrated that it is a first class instrument in every respect. Buxtehude's D minor passacaglia, Handel's seventh organ concerto in B flat major, played with the Philharmonic Orchestra, and smaller numbers by Paul Ertel and Max Reger made up the solo numbers, while at the close of the program came Bossi's concerto in A minor for organ, string orchestra, four horns and tympani. Irrgang also accompanied Felix Senius, the tenor, in an excellent rendition of Liszt's Psalm XXIII. This new organ, which was built by the firm of Walcker & Co., of Ludwigsburg, has three manuals, pedal and fifty registers. As manipulated by Irrgang the organ was shown off most effectively. There was a great evenness throughout and the blending of the various tone colors was charming.

On the evening of the same day the Philharmonic Orchestra gave the first of its regular tri-weekly popular concerts. The large auditorium was filled to the last seat, as is always the case at these concerts. The occasion was of interest because it marked the debut at the Philharmonie of Dr. Kunwald's successor, Camillo Hildebrand. The new conductor led his men through a good standard program, which contained among other things the "Eroica" symphony and Dvorák's symphonic poem, "Die Waldtaube," with sureness and with the ease of the experienced and routinized leader. Great passion he does not compass, but he is evidently an excellent musician and has sane and healthy ideas in regard to tempi and dynamics.

Today, September 21, is the 100th anniversary of the death of Emanuel Schikaneder, the librettist of "The Magic Flute." This strange, interesting man had a most checkered career. Born at Regensburg in 1751 of poor parents, he studied music and for a number of years made his living as a violin player. A very poor living it was, for the boy wandered about on foot from place to place, fiddle in hand, leading a vagabond existence. At the age of twenty-two he became an actor on a very obscure stage and from that time on his rise on the ladder of success was very rapid. In 1778 we find him director of a theater at Augsburg and for the next ten years he traveled with his troupe of actors through southern Germany and Austria. Schikaneder knew his public and he made money. In 1789 he reached what he considered the top rung of the ladder—he became director of the Freihaus Theater in Vienna. This theater was an old, barn-like structure, but under his direction it became very popular. Great in no one thing, Schikaneder was a universal talent. He wrote librettos and plays, taking part in them himself, for he was an excellent actor, and he managed his theater in such a way that it was financially, at least, a huge success. Had it not been for his collaboration with Mozart in "The Magic Flute" his name as a librettist would long since have been forgotten, for the numerous other opera texts he wrote would today seem ridiculous. But some of his comedies and farces would still be found interesting and funny. His "Die Fiacier in Wien" and "Die Bürgerlichen Brüder" are amusing and full of interest in point of types of the common people and of local color. As an actor Schikaneder himself was an immense success in comic roles; he was, in his day, compared with Iffland. Schikaneder was not lured on by high poetic ideals; he ran his theater with the one object of filling his coffers. He did one great and lasting service for art, however, by securing for his institution, Mozart. Having become involved in theater speculations, Schikaneder had been brought to the brink of financial ruin. As a last resort he begged Mozart to compose for him an opera dealing with magic, to which he himself would write the libretto. Thus was "The Magic Flute" conceived. It has been maintained that one of Schikaneder's actors, Giesecke, was the real author of the text of "The Magic Flute," but there is no evidence to that effect. Schikaneder, however, was stimulated by Giesecke's opera, "Oberon, King of the Elves," which was brought out in 1791; but further than that, Giesecke's influence probably did not go. The text of "The Magic Flute" is bizarre enough, illogical enough to have been written by none other than Schikaneder himself. The success of Mozart's opera was enormous and this success was ultimately the cause of the building of a new theater in Vienna—the famous Theater an der Wien, with which Beethoven was later closely associated. This theater was

formally opened on June 13, 1801, under Schikaneder's direction. At first it was a brilliant success, but soon Schikaneder became involved in difficulties with Zitterbarth, a rich but very mediocre actor who had financed the new theater. Zitterbarth insisted on appearing in leading roles, and as this was an impossibility because of his lack of talent, the two men quarreled and Schikaneder was compelled to withdraw. From 1802 on the decline of this popular, much talked of man was rapid, and ten years later he was an incurable lunatic. On June 18, 1812, the following announcement could be read on all of the billboards of Vienna:

AT THE LEOPOLDSTÄDTER THEATER
For the benefit of the hopelessly insane Schikaneder:
"THE SWEDES" BY BRUNN.
Drama in four acts by Schikaneder.

The librettist of "The Magic Flute" and the founder of the famous Theater an der Wien passed away on September 21 of the same year.

Dr. Ernst Kunwald has written a very able essay on Adolph Beyschlag's "Ornamentation in Music," about which I reported at some length last week. This essay of



THE WRATHFUL RICHARD AT THE HOLY STATUE:
"RICHARD, WHAT HAS THOU DONE?"
(From Kladderadatsch.)

Kunwald's appeared in the Almanach für die musikalische Welt, edited by Dr. Leopold Schmidt, of the Berlin Tageblatt, and published by Herbert Loesdau. Kunwald has treated the subject with his accustomed thoroughness and with great knowledge, and his article forms a valuable contribution to the current musical literature.

Frank King Clark recently attended a performance of "Carmen" at the Essen Opera, where his pupil, Emma Vilmar, scored a triumphant success. Two days later he also heard another pupil, Loretta del Valle, make her debut as the Queen in the "Huguenots" at the Cassel Opera. She also met with a flattering reception.

Frederick Stock is to make his Berlin debut at the Philharmonie next Thursday evening, when, with the assistance of the Philharmonic Orchestra, he will conduct a program of his own compositions, consisting of his first symphony in C minor, written in 1910; his symphonic waltzes, written in 1908; his symphonic sketch, entitled "On a Summer's Evening," composed this year, and a symphonic "Festival" march, in which he utilizes American folksongs and the "Star Spangled Banner." Ever since Stock was lifted into prominence by succeeding so great a conductor as Theodore Thomas, his name frequently has been mentioned by the German press, so he comes to Berlin as a celebrity, and his appearance is awaited by musicians on all sides with great interest.

Norah Drewett is to play the piano part in Beethoven's fantasia for piano, orchestra and chorus at the opening subscription concert of the Hamburg Symphony Orchestra on October 10. This is to be a special Beethoven-Brahms program. On October 13 this brilliant young Irish pianist will play in Berlin, and she will be very busy playing in various German cities during the second half of October. Miss Drewett enjoys a well earned reputation as a Debussy

interpreter, and has been engaged to assist at a special Debussy-Ravel concert, which is to be given in Dortmund next month.

Eddy Brown, the genial young American violinist, is looking forward to a very successful season in Europe. He is already booked for appearances in Berlin, Vienna, Leipzig, Dresden, Munich, Breslau, Frankfurt, Stuttgart, Hamburg, Düsseldorf, Karlsruhe, Halle, Stettin and Chemnitz. One of the most important of the young violinists, Eddy Brown is rapidly making a name for himself.

Dr. Richard Stern's handbook, entitled "What the Music Student Should Know of Berlin," has just appeared for the fourth consecutive season. For students of every branch of the musical art, particularly for those who do not live here permanently and are not familiar with Berlin conditions, this is a very useful and instructive little volume. It contains the names and addresses of every teacher and musical institution in Berlin of any importance; also when they can be consulted, what their fees are, etc. The work also contains a great deal of valuable and interesting information pertaining to the musical life of the Prussian capital, as, for instance, the names and addresses of all the musical agencies and concert halls, giving in each case the seating capacity and charges for rent, both for afternoon and evening; further, the addresses of the principal music publishers and dealers, also of the piano and string instrument manufacturers and dealers, so that the student knows just where to find every one of importance connected with music in Berlin. The book is, in brief, a guide to the musical life of Berlin, and even gives a list of monuments erected to musicians, the famous collections of musical instruments and manuscripts, also a brief account of all the various musical societies and unions, the names of all the Berlin critics and what papers they write for, etc. Dr. Stern's work, which is greatly increased in volume and importance since its first appearance four years ago, fills a long felt want.

The Concert Direction Hermann Wolff is to arrange a Bach, Beethoven and Brahms festival in Berlin the end of next April, and thus do homage to the Kaiser, who will next year celebrate the twenty-fifth anniversary of his accession to the throne. Nikisch and Siegfried Ochs will be the conductors, and they will have the assistance of the Philharmonic Orchestra and Choir, and also eminent soloists.

ARTHUR M. ABELL.

Carl Flesch's European Season.

The following is a list of engagements for which Carl Flesch, the eminent Hungarian violinist, is booked on the Continent for the coming season:

October 5—Breslau.	December 20—Mailand.
October 8—Berlin (I).	December 22—Mailand.
October 9—Leipzig.	December 27—Frankfurt a/M.
October 10—Dresden.	January 5—Hamburg.
October 11—Chemnitz.	January 6—Hamburg.
October 12—München.	January 11—Wien.
October 18—Nürnberg.	January 13—Budapest.
October 19—Berlin (II).	January 19—Singen.
October 25—Crefeld.	January 21—Bukarest.
October 26—Crefeld.	January 22—Rumänien.
October 29—Berlin (III).	January 26—Bukarest.
October 30—Freiburg.	February 1—London.
November 2—Genf.	February 7—Celle.
November 4—Heidelberg.	February 8—Leipzig.
November 9—Berlin (IV).	February 10—Frankfurt a/M.
November 12—Frankfurt a/O.	February 11—Breslau.
November 15—Bremen.	February 12—Breslau.
November 16—Bremen.	February 15—Hass.
November 18—Dresden.	February 16—Amsterdam.
November 19—Berlin (V).	February 20—Stuttgart.
November 21—Wien.	February 24—Wien.
November 23—Pressburg.	February 27—Berlin.
November 24—Budapest.	March 5—Görlitz.
November 30—Berlin (VI).	March 8—Coblenz.
December 2—Thorn.	March 10—Elberfeld.
December 3—Königsberg.	March 11—Essen.
December 6—München.	March 12—Düsseldorf.
December 7—Ramburg.	March 13—Düsseldorf.
December 10—Berlin (VII).	March 16—Antwerpen.
December 11—Berlin (VII).	March 17—Antwerpen.
December 12—Berlin (VII).	March 31—Berlin (VIII).
December 14—Basel.	April 3—Meiningen.
December 15—Basel.	April 8—Stettin.
December 16—Zürich.	June 22—Görlitz.
December 17—Zürich.	June 23—Görlitz.

New Cremona Violins.

It is not often that the makers of modern violins have had the honor bestowed upon them of having their instruments played by first class artists in the leading halls of Europe. An exception in this respect is the New Cremona Company, whose offices are at Friedrich St. 181, Berlin. Not only have the greatest living artists testified to the remarkable qualities of these instruments, but they have been played in public with flattering results. Louis Persinger, the American violinist, who has already won international fame, has played upon a New Cremona violin in all of his concerts during his European appearances of the last two years, and the glowing tributes that has been paid by the critics to the beauty of his tone speak not only for him as a performer but also for the modern violin on which he plays.

JOSEF LHEVINNE'S GREAT LONDON SUCCESS.

Lhevinne's performances of the Liszt, Beethoven and Tchaikowsky concertos in London last June called forth the following eulogistic comments in the daily papers:

Mr. Lhevinne's playing is remarkable for its sureness, its perfection of technic and its clearness. Every passage was brilliant and clear cut; even passages, such as the waltz theme in the andantino of Tchaikowsky's concerto, which were taken extraordinarily fast, were well finished in every detail. He has, too, great command of tone, ranging from the powerful fortissimo of the opening of Liszt's concerto and of the rapid octave passages in the first movement of Tchaikowsky's to the beautifully delicate quality which appeared in the quiet dialogues between the piano and the wind instruments in Liszt's work and the pure sound of the ornaments around the theme of Beethoven's slow movement.—Times, June 26, 1912.

It is some years, unless we are in error, since Mr. Lhevinne last gave an orchestral concert in London—before that of yesterday evening—and it is to be hoped that the distinguished pianist will not allow a similar length of time to pass ere he reappears for the third time. For among the pianists of today to whom the epithet "great" is applied Mr. Lhevinne is surely to be found. He is, first, a man of like passions with humanity in general, and is neither an automaton nor a mountebank of the virtuoso type and nothing else. His touch is of exquisite delicacy and his tone is beautiful in its roundness, while his technic is as immaculate as that any human pianist has the right to possess. Curiously enough, though the noblest of the three piano concertos which formed the program of his concert in Queen's Hall last night was Beethoven's in E flat (and very beautifully he played it), yet it was here that Mr. Lhevinne seemed to be somewhat deficient in power. It was, therefore, all the more surprising that this seeming defect entirely disappeared in the opening movement of Tchaikowsky's concerto in B flat minor, where the wondrous chords were magnificently and forcibly played, yet without any extravagance. Now, surely this goes to testify that Mr. Lhevinne has his own ideas of Beethoven's concerto, and that the restraint so much in evidence was premeditated. Be this how it may, the performance, like that of the other concertos—Liszt's in E flat completed the scheme—was not only most interesting intellectually, but most beautiful musically; and for this let Mr. Lhevinne be warmly praised. A large audience was immensely enthusiastic, and it seems hardly necessary to add that an additional piece had to be played in response to the public demand for an encore.—Daily Telegraph, June 26, 1912.

The Russian pianist, Josef Lhevinne, who made his appearance in London last night at Queen's Hall, did so under excellent conditions, represented by the presence of M. Safonoff to conduct the London Symphony Orchestra. M. Lhevinne played three concertos. They represented all phases of musical thought, since they were the work of Beethoven, Liszt and Tchaikowsky, respectively. Much responsiveness was shown in their presentation. The concerto of Beethoven—the "Emperor"—gave the pianist the fullest opportunity for the display of his qualifications as an interpretative artist, and he had no difficulty in showing that they are of a high order. His touch is firm and round, and he secures his effects without physical display. His manner has authority and his work is thoroughly musical. For each work he played he was successful in gauging the best point of view. His attitude to Beethoven was perfectly correct and with his large powers of perception he was able to provide a highly satisfactory reading. The E flat concerto of Liszt supplied him with an excellent opportunity for the display of technical command. Musical expression that may be termed national found a congenial outlet in the B flat concerto of Tchaikowsky.—Morning Post, July 26, 1912.

Three piano concertos made up the program that Josef Lhevinne, the Russian pianist, gave at Queen's Hall last night with the London Symphony Orchestra, with Wassili Safonoff as conductor. The works chosen were Liszt's E flat, Beethoven's "Emperor," and Tchaikowsky's B flat minor concertos, and the interpretations proved that M. Lhevinne is a resourceful and imaginative musician well above the average. The "Emperor" came in for the best reading. Steadiness and power and a fine sense of coloring were the outstanding features. The pianist gave us many little bits of brilliant

impulse that imbued his playing gave strength to the reading.—Pall Mall Gazette, June 27, 1912.

Of the many fine pianists that have recently appeared in London, Josef Lhevinne is by no means one of the least distinguished. The program of his concert at the Queen's Hall on Tuesday evening included three concertos, the E flat of Liszt, the E flat of Beethoven and Tchaikowsky's in B flat minor. M. Lhevinne is a sure and accurate player, every elaborate passage being played with extraordinary neatness and precision. His tone is liquid, but, when necessary, extremely powerful and fluent in its strength. Each work was played with a full sense of its individual and particular qualities.—Observer, June 30, 1912.

One of the most notable concerts of the week was that given at Queen's Hall on Tuesday evening by the Russian pianist, M. Lhevinne. He is a pupil of M. Safonoff, who came purposely to London to conduct the London Symphony Orchestra on this occasion. The result was eminently satisfactory. M. Lhevinne is a pianist of the first rank, and in the concertos by Liszt in E flat, Beethoven's "Emperor" and Tchaikowsky's B flat minor he showed a versatility, command of the keyboard and artistic perception that endowed each of his performances with distinction. The audience was large and most appreciative.—Referee, June 30, 1912.

Three great piano concertos by Liszt, Beethoven and Tchaikowsky were heard at Queen's Hall on June 25, with Russian artists, Josef Lhevinne and Safonoff, as soloist and conductor. M. Lhevinne's technic justifies his sobriquet of the "Octave King," and he also proved himself the possessor of higher artistic qualities. He played the Liszt concerto in E flat with just the right glitter and brilliance and an exceptionally stirring performance of the rondo. The Tchaikowsky concerto was a veritable triumph of rhythm, and pianist and conductor rightly shared the enthusiastic applause which it evoked.—Musical News, July 6, 1912.

Josef Lhevinne, the Russian pianist, gave an orchestral concert at Queen's Hall last night. Three concertos, those of Beethoven, Tchaikowsky and Liszt, made up his program. In all of these he showed splendid musicianship.—Daily Express, June 26, 1912.

To be the recipient of warm praise from the very critics themselves is an honor of which none but the very first rank of musicians can boast. Josef Lhevinne, the Russian pianist, who gave an orchestral concert at the Queen's Hall, can, in view of his magnificent performance, claim this distinction. He is, indeed, one of the "great pianists," one whose technic is exquisitely delicate, whose tone sings melody. There is nothing automatic about M. Lhevinne's playing—his very soul seems to be bound up in his work. On the program there were three pieces—Beethoven's concerto in E flat, Tchaikowsky's concerto in B flat, Liszt's concerto in E flat—each with such a perfect rendering the sympathetic audience could not fail but to be wildly enthusiastic, and he was, needless to say, compelled to play an encore.—Sheffield Independent, June 28, 1912.

Josef Lhevinne, the gifted young Russian pianist, appeared at Queen's Hall last night, assisted by the London Symphony Orchestra, under M. Safonoff. The program consisted entirely of three concertos—Liszt's No. 1, the "Emperor" and Tchaikowsky's No. 1—and in all of them M. Lhevinne showed himself to be a very fine player, with a finished technic, rounded tone, and a poetic style of interpretation. The Tchaikowsky concerto, in particular, was splendidly played.—Daily Chronicle, June 26, 1912.

Josef Lhevinne is a pianist of rare distinction, who combines a tempestuous temperament with a power of giving complete finish to the smallest detail, and playing with exquisite lucidity. His reading of Tchaikowsky's B flat minor concerto was very impressive, and chiefly because both he and M. Safonoff, who conducted, proved to us that hysteria and neurotic excess are not inseparable from a notable performance of Russian music.—World, July 3, 1912. (Adv.)

They've been singing an opera in Esperanto over in Europe, but it's dollars to doughnuts that the audience didn't know the difference.—Newark News.



MR. AND MRS. JOSEF LHEVINNE
In the Alps at Gönner Grat, near Zermatt. Altitude 10,500 feet.

playing, notably in the approach to the final climax, which reflected the executive side of his art in a very strong light.—Standard, June 26, 1912.

It is now some four or five years ago since M. Lhevinne, the Russian pianist, was last heard in London. His reappearance at the Queen's Hall on Tuesday with Wassili Safonoff and the London Symphony Orchestra was all the more welcome seeing that he is a musician in every sense of the word. M. Lhevinne reflects his art in a clear, steady light, rather than with any brilliant effect. His outlook is wide, and this enabled him to place such widely divergent works as Beethoven's "Emperor," Liszt's E flat and Tchaikowsky's B flat minor concerto on the program which made up the concert last night, besides being a test as to his powers of endurance and his ability to hold the attention of his audience, in both of which he was, on the whole, successful. His gradation of tone in approaching the climax was masterly, and the fullness of power displayed when the emotional heights of the music had been reached was no less impressive in its restraint. His ideas were in complete sympathy with the rugged strength of Beethoven, and the rhythmic

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MUSIC IN MISSISSIPPI.

MERIDIAN, Miss., September 30, 1912.

The finely equipped Woman's College at College Heights opened September 18 under the able management of President J. W. Beeson, M. A., LL.D.

On Friday evening, September 27, J. E. W. Lord (eminent English organist, member of the Guild of Church Music, London, England), of the First Baptist Church of this city, gave the opening organ recital of the season. He was assisted by Marie Hodge Bearss, soprano of St. Paul's Episcopal Church. The program was good, though too long; however, each number was so beautiful it would be hard to say which one could have been left out. "The Angelus" by Massenet was introduced by a variety of combinations and showed the resourcefulness of both organist and organ. The chimes were effectively used from the pedal board. Two light numbers, "Gavotte Humoresque" (Fiqué) and "At Twilight" (Frydinger) were dainty and exquisite. "The Cuckoo and Nightingale" (Handel) was particularly interesting. Marie Bearss always pleases. Her two numbers were "Gloria" (Buzzi-Peccia) and "Sunshine Song" (Grieg). Very pleasing especially, was her pianissimo in Grieg's "Solvejg's Lied."

Terry Moore has opened her piano studio on Sixteenth avenue.

Bertha Godwin Martin, contralto, and Evelyn Watson, soprano, are re-engaged for this season at the First Methodist Church, on Twenty-third avenue.

Willie Mae Bledsoe again is the efficient organist at the First Methodist Church.

Luella Gibson Joiner is soprano soloist at the First Baptist Church.

Eunice Harris is re-engaged for this season as organist at St. Paul's Episcopal Church. John Wilson is choir director; Marie Bearss, soprano; Allene Dement, contralto.

The Matinee Musical Club will hold the first meeting of the season on Wednesday, October 2.

LUELLA GIBSON JOINER.

Emma Loeffler Returns.

Emma Loeffler, the American dramatic soprano, who has been abroad for the past twelve years, singing in opera, concert and recital, has returned to this country, and will give a recital November 8 in the new Aeolian Hall, New York. Miss Loeffler is under the management of Haensel & Jones.

A Beauty Posed in a Beautiful Spot.

Germaine Schnitzer, the Austrian pianist, who soon returns to this country for another tour, was recently stroll-



GERMAINE SCHNITZER IN A VIENNA PARK.

ing with friends in a Vienna park. One of the friends took her picture and the result of the snapshot is herewith reproduced.

Miss Schnitzer, who is to tour America under the direction of Haensel & Jones, will appear with the leading

orchestras and in recital in the principal cities. Many clubs are clamoring to make dates in order to have the pianist appear in exclusive recitals.

Madame Josty-Hammond's Method of Teaching.

Singers and actors who wish to improve their French and Italian method of singing and speaking will be interested in the work accomplished by Lisette Josty-Hammond, who has her studios established in the Metropolitan Opera House Building, 1425 Broadway, New York. The term "diction" does not quite tell all that Madame Josty-Hammond does in the way of training her pupils to enunciate clearly and beautifully. A top line in her circular reads: "Italian enunciation applied to singing and speaking in modern languages."

Madame Josty-Hammond has been called the "teacher of perfect voice emission."

In telling of her system she points to the warm quality in the best Italian voices, which other nations so highly prize. Madame Josty-Hammond claims that a correct enunciation of the Italian vowels and syllables will help students of singing and acting in the use of any modern language.

Madame Josty-Hammond is a daughter of Count Josty-Hammond, a descendant of an old French family. She was born in Italy, has spent much time in La Belle France,

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FRANCIS MACMILLAN will tour the United States and Canada, Season 1913-14, under Redpath Management.

as well as in Italy, and thus is mistress of both Italian and French. She had the good fortune to marry an American; by this marriage she became the daughter-in-law of Gen. Marcellus Hammond and a niece of the Hon. James H. Hammond, who has been Governor of South Carolina and a United States Senator from that State.

Besides the professionals studying with Madame Josty-Hammond, her classes include men and women prominent in society.

MUSIC IN ST. JOHN, N. B.

ST. JOHN, N. B., October 2, 1912

The day following the David Bispham recital a private organ recital was given in Centenary Church by Bayard Currie, of Cambridge, Mass. Mr. Currie usually spends his summers in St. John, and very kindly gives those interested in music a free recital before his departure. He is a young man of much promise, and pursues his studies under the direction of George W. Chadwick. His recital gave much pleasure.

A piano recital of much interest was given by George Wilson, of Staunton, Va., in Centenary Hall September 19. Mr. Wilson's program was an excellent one. In the Chopin, Schumann and Liszt numbers he was especially good. Of Chopin he gave two nocturnes, a ballade and polonaise. The "Gondoliera" of Liszt and Schumann's "Evening" were delightful, being played with smoothness and true conception. Mr. Wilson is an earnest worker, and his recital was truly educational in its fullest sense.

At a meeting of the St. John Choral Society this month the report was very satisfactory. The outlook for the coming year is encouraging, and the membership shows an increase over last year. Rehearsals will be resumed at an early date, and "The Messiah" will be given at Christmas. E. S. Peacock, who has been indefatigable in his efforts to make the society a success, was re-elected director.

The advance sale of tickets for the Mary Hallock piano recital, which takes place in November, is already very large. Frederic Shipman, under whose direction Madame Hallock is making her tour of Canada, has won the confidence of the public, and the local management here will number the concert in St. John as one of the many successes of this popular manager.

A. L. L.

Spalding's New York Recital Program.

Albert Spalding, who is playing at the Toronto Music Festival this week, is to give his only New York recital this season at Carnegie Hall, Sunday afternoon, October 2. The violinist will be assisted by Andre Benoist in the following program:

Sonata in D.....Corelli
Romance in G.....Beethoven
Chaconne for violin alone.....Bach
Le Poeme.....Chausson
Introduction and Rondo Capriccioso.....Saint-Saens
Scherzo Giocoso.....Albert Spalding
Romance.....Albert Spalding
Musical Period in C minor.....Albert Spalding
Siciliano.....Albert Spalding
Caprice No. 24 of Paganini.....Albert Spalding

At the Toronto Festival Spalding plays the Mendelssohn concerto, assisted by the Nahan Franko Orchestra of sixty players, conducted by Mr. Franko.

November 5 Mr. Spalding will sail for Europe on the Kronprinzessin Cecelie. His tour on the other side of the Atlantic begins the third week in November in Southern France. The violinist has had an extended tournee outlined for him. He has concerts booked in Italy, Russia, Germany and England.

Charles Cahier Decorated.

Charles Cahier, husband of the American prima donna, who soon will leave her Munich home to make a concert tour of her native land and sing again at the Metropolitan Opera House, New York, has been decorated by the King of Sweden with an Olympic Medal. The latter—a gold crown on a blue and yellow ribbon—was awarded Mr. Cahier as a member of the Olympic Regatta Committee during the international games. Madame Cahier will be in America but three months, as her duties as imperial and royal court singer require her return to Germany in January.

Welsh Choir Coming.

The Gwent Male Singers, a Welsh choir of twenty-four, will sail on October 17 for the United States to give a series of concerts. They will make their first American appearance at Carnegie Hall, New York, on the evening of October 28, and will be assisted by Cristeta Cone, a young violinist from Spain.

Johnston Engages Dr. Lulek.

Dr. Fery Lulek, the Austrian baritone, has been engaged for a series of appearances by Manager R. E. Johnston. Before adopting the career of concert singer Dr. Lulek studied law at the University in Graz, where he graduated and received his degree of Doctor of Law in 1899.

In 1904 Dr. Lulek went under well known instructors and since then has devoted himself to music entirely, appearing with success in concert and oratorio in France, England, Belgium, Denmark, Austria and Germany. He



DR. FERY LULEK.

has a repertory of sixty arias and 200 songs, which he interprets in various languages.

Dr. Lulek will devote some of his time to giving vocal instruction and coaching German lieder at his studio, 14 East Forty-third street, during his sojourn in New York.

R. E. JOHNSTON OUTLINES HIS PLANS FOR HIS GREATEST YEAR.

After being ushered through many doors by an astute boy who knows his business thoroughly, the representative of this paper found himself in the extreme corner room of R. E. Johnston's new suite of offices in the Commercial Trust Building, corner Broadway and Forty-first street, New York. He has nine rooms, having added two additional to his suite on October 1, having been unable before that to secure the desired floor space at this remarkable centrally located corner.

"To begin with," said Mr. Johnston, "let me say to you that the phenomenal crops throughout the country will help boom the concert and amusement business this season, no matter who is elected. Wall Street and politicians usually go hand in hand, but they cannot prevent the money from coming out of the earth. Therefore, business will be immense this season.

"First let me tell you, I am going to take a load of musicians and artists to Toronto. We leave here on a special train, consisting of four sleepers, a diner and two baggage cars, at 6.15 o'clock from the Grand Central Station, Sunday evening, October 6. I have put together a \$30,000 festival, and it all came about through a bet. A Toronto business man called to see me one day and I offered to wager a suit of clothes that \$50,000 could be taken during a one week music festival if properly presented, celebrated artists engaged, and an orchestra that would omit symphonies entirely and give the people what they desire. My bet was accepted, and what seemed to be an almost insurmountable undertaking from the Toronto people's standpoint, soon developed into an accomplished fact, and it is now a foregone conclusion that this festival will be the greatest ever held anywhere in the world from a box office standpoint, and, after all, that is the only thing to be considered. All musical people, concerts, festivals and artists alike, first consider the money and then the art, without a single exception. I suppose this will strike some artists as pretty hard, but it is the truth nevertheless.

"I have some unusually great artists this year. Ysaye returns after an absence of eight years. This is his fourth tour in America under my management, and he is booked at larger fees than ever before. In the month of November the great Belgian plays five times in this city. His first appearance will be a recital at Carnegie Hall, Tuesday afternoon, November 19, and on November 26 he appears in a concert with Mary Garden. They finish the program with Gounod's 'Ave Maria,' and you can rest assured that Garden will on this occasion surpass all the expectations of her most sanguine friends when she sings to the violin obligato of Ysaye. On Sunday evening, December 8, Ysaye plays at the Metropolitan Opera House, and December 10 he plays the three great violin concertos, beginning with B—Bach, Beethoven and Bruch—that is, the first of Bruch, not the familiar No. 2 in G minor. On this occasion Mr. Ysaye will be accompanied by the entire New York Philharmonic Orchestra. This is not a Philharmonic concert, but an Ysaye orchestral recital. He will give several of such concerts during the season. Ysaye comes for 100 concerts. One-fourth of them will be given in and around this city. Seventeen are already definitely booked. Ysaye is a very great card in cities of art and culture.

"Leopold Godowsky, who has been described by so many admirers as the 'poet of the keyboard' and by others as the 'giant of the keyboard,' returns to this country after many years abroad. Godowsky gives his first recital at Carnegie Hall, Thursday afternoon, November 14, and appears with the Philharmonic Orchestra November 21 and 22, then goes to Washington, Baltimore and Philadelphia. He appears at the Metropolitan Opera House Sunday evening, December 1. On Saturday afternoon, December 28 (I selected this date particularly on account of the thousands of young people who are home from colleges, seminaries, schools, etc.), he and Ysaye appear in joint recital, and they will end the program with the celebrated 'Kreutzer Sonata.' Dozens of people have said to me during the past few months they wouldn't miss Ysaye's great orchestral recital if they had to pay \$10, stating they wouldn't miss hearing Ysaye and Godowsky play the 'Kreutzer Sonata' if they had to pay \$25 a seat. I do not know whether they mean it or not. These musical people will talk, you know.

"Adeline Genée, the incomparable dancer, comes to America for the first time under her concert management. Heretofore she has appeared under theatrical management. After I brought out Isadora Duncan with symphony orchestra, Miss Genée told me, through Marc Klaw, that she would like to appear in the same way, and when contracts expired would undoubtedly make an arrangement with me. We made this arrangement a year ago last summer

in London, and Miss Genée will be seen for the first time in this city in conjunction with a symphony orchestra, conducted by Nahàn Franko, at the Metropolitan Opera House, on Tuesday afternoon, December 3. She will produce on this occasion the wonderful eighteenth century ballet, 'La Camargo,' which depicts a scene in the days of Louis XIV at the royal palace in Versailles; also Meyerbeer's 'Robert Le Diable,' of Barbarina, about 1720; dancing lesson at Versailles, about 1785; minuet in crinoine (time 1835) and famous 'Pas de Quatre,' including Taglioni, Grisi, Grahm and Cerito (1848), etc.

"My business this season will be very large, owing to the great courtesy between the concert managers. They are so charming. That alone will be enough to keep a man of my type in the concert business. They all speak so beautifully about me when I am not around. For instance, one of those New York concert managers actually admitted that Ysaye could play the violin and that Godowsky could play the piano. Another concert manager, although he really should be a piano tuner, recently spent so much of his time in a certain city condemning my artists and myself that the local manager with whom he was talking said: 'Mr. —, if you would have spent with me the same amount of time in praising and extolling your own

In America Season 1912-13

Miss Ilse Veda
DUTTLINGER
Violinist

Management - R. E. JOHNSTON
1451 BROADWAY - NEW YORK

artists that you have spent in roasting Johnston and his artists, you might have made some contracts with me, and with this remark the local manager politely dismissed that wonderful New York manager.

"Mary Garden comes to America again with the Chicago-Philadelphia Opera Company. She will have her usual concert campaign in November and May, before and after the opera season.

"Yvonne de Treville, coloratura soprano, is to remain throughout the entire season, beginning her tour at the Toronto festival during the week of October 7. Miss de Treville will go as far as the Pacific Coast.

"One of the first of my great artists to arrive in this country is Xaver Scharwenka, the celebrated composer-pianist. Mr. Scharwenka will leave immediately for Canada, where I have contracted for him to play twenty concerts, which take him through that country from the Atlantic to the Pacific.

"William Hinshaw, baritone of the Metropolitan Opera Company, appears in concert under my management this season, before and after the opera season, and also during the season when special arrangements will be made for his leave of absence from the opera company. Hinshaw is already engaged by the Mozart Society of this city and the Ritz-Carlton musicales, and sings at Carnegie Hall Sunday afternoon January 12, and also on March 16. He is engaged in a series of six afternoon concerts in Washington, D. C., in the Mary A. Cryder series, and a series of musicales at the St. Paul Hotel, St. Paul, also in many of the smaller cities, including Appleton, Wis.; Rockford, Ill.; Saginaw, Mich., and at the great Paterson festival next spring. Mr. Hinshaw was much desired for the Toronto festival, but owing to his engagements at the opera of Graz, Austria, was unable to appear in time.

Dan Beddoe, the Welsh-American tenor, only recently returned from a fifteen months' sojourn in Europe, where he met with much success, has arranged to sing exclusively for me. I have always been a great admirer of Beddoe, therefore on that account I take particular pleasure in presenting him. He has only been with me ten days and is

already engaged for the Toronto festival, Mozart Society of New York, for a series of concerts at Columbus, Ohio, and the Orpheus Club of Philadelphia. He is also engaged for Syracuse, N. Y.; Canton, Ohio; Springfield, Ill.; Iowa City, Cedar Falls, Ia.; Appleton, Wis., and the Paterson festival next spring.

"Irene Scharrer, a brilliant young pianist, comes to America for the first time. She was first introduced to me last summer by Liza Lehmann, and then later I met her at the home of Ysaye in Brussels. She is a great friend of the master's. She will appear in a concert with him at Carnegie Hall, this city.

"Oscar Seagle, the excellent American baritone, who had such a great success here last season and received more favorable comments from the New York critics than almost any other single artist last season, returns for a tour, beginning the middle of February, and remains until the middle of May. Mr. Seagle will be heard in this city several times, but will be heard many times in the South and Southwest, where he is a great favorite.

"Howard Brockway, the eminent composer-pianist, will be heard again in lecture recitals. He is booked at Toledo, Akron, Ohio; Brooklyn, New Haven, New Amsterdam, Binghamton, and will make a short tour with Albert Spalding before the latter sails for Europe. On this occasion he will play at Urbana, Rockford, Ill.; Cumberland, Md.; Raleigh, N. C.; Richmond, Va., and East Orange, N. J.

"Another novelty this season is Charles Wakefield Cadman, the eminent composer, with a quartet of singers. Mr. Cadman will be heard throughout America in his well known Indian and American melodies. He is booked to give concerts completely of his own compositions at Wheeling, Pittsburgh, Nashville, Memphis, Springfield, Iowa City, Winnipeg, St. Paul, Grand Rapids, Muskegon, Toledo, Columbus, Marietta, and other places and will go through to the Pacific Coast. Cadman is a great novelty. His terms are within reason and naturally he is in great demand.

"Oh, yes! I shall have a German baritone this season. Dr. Fery Lulek; very fine. Lulek will be heard at the Toronto festival. He has a fine voice, good personality and is a regular German mixer. You know what I mean. To show you how smart Lulek is, he spoke English fourteen days after he arrived in America, although he had never (so he says) spoken it before; and you know artists wouldn't tell anything but the truth. It is a well known fact that only managers do anything bad. I do not believe there is an artist living who does not think that St. Peter will receive him with open arms, and he or she has an absolutely reverse opinion of every manager; but I wonder what they would do without the managers. I presume they think they would secure engagements through their friends, although I have never known a friend to make good the wonderful promises they make to the artists. The managers are always in the wrong, the artist is nearly always in the right, and the friend is faultless. All artists have friends and relatives that talk all the time and promise everything under the heavens to the artists. But during my experience of twenty-four years I have never known a friend of an artist to make good, except in the single instance of Mrs. Lawrence Townsend, who acted as a friend, and a genuine one, of Namara-Toye's last season, for she actually secured a large number of engagements for her. I feel it my duty to pay a tribute to this estimable lady. Mrs. Townsend is the only genuine friend of an artist that I know or ever heard of.

"Don't forget my young protégé, Herbert Sachs-Hirsch, a pianist of brilliant talent, who toured with Mary Garden on both her fall and spring tours and met with success everywhere. Young Hirsch begins his season at the Toronto festival.

"Namara-Toye, the soprano, who made excellent impressions here last season, will be with me again and heard throughout the entire country. She has many engagements including the Philadelphia Orchestra, the Philharmonic Orchestra and Mozart Society, and goes as far as the Pacific Coast.

"Idá Divinoff, the superb young violinist that I heard in Europe last summer, comes here for a tour in November and remains during the season.

"Oh! I forgot to tell you that I have just arranged with Lillian Blauvelt, who has been singing in Europe for several years. She comes here especially to sing for the Toronto festival, returning to Europe October 19. She returns to America December 15 and remains until February 15, again returning to Europe, and arriving in America April 10 and remaining until the end of the season. Madame Blauvelt has a beautiful voice and personality, and is as charming as ever.

"Arturo Tibaldi, the violinist returns to America and is engaged the entire week of the Toronto festival, playing seven concerts. Mr. Tibaldi has been playing in Europe during the past eighteen months.

"Rosa Olitzka, the prima donna contralto, begins the season at the Toronto festival, where she has four appearances. Madame Olitzka will have many engagements, including the Paterson festival next spring, a concert in the

Mary Cryder series of concerts at Washington, D. C.; the Mozart Society of this city (return engagement), Newark, Morristown, Nashville, Memphis, Chattanooga, Jackson, Mich., Keokuk, Ia., etc.

"Isabelle Bouton, who has been known as a contralto, is now a dramatic soprano, and a good one. She will sing all over America this season, and in this city she appears at the Mozart Society and Carnegie Hall, and on the program with Ysaye in Jersey City, and is also engaged for the Paterson festival next spring.

"Right here I want to talk about a new venture—R. G. Knowles, the humorous traveler. Mr. Knowles has been for the past two years in India, China, Japan, the Philippines and Australia, and has made wonderful pictures. He appears in this city many times, has five lectures at Carnegie Hall, ten at the Lyric Theater on Sunday evenings, and appears at Washington in a series of five. He goes through to the Coast, opening at San Francisco February 24, ending his tour in Northwestern Canada Easter week, returning East for another series of 'travel laughs' at Carnegie Hall in April and May.

"Another highly talented violinist is Ilse Veda Duttlinger, favorite pupil of Professor Auer. Miss Duttlinger is now touring Russia and arrives here in January. Miss Duttlinger has been extremely fortunate in meeting with and playing privately for such great men as Sgambati, Longo and Max Bruch. The latter enthusiastically accompanied her from memory in his well known concertos. As already stated, Miss Duttlinger is a pupil of Prof. Leopold Auer. She is not only his private pupil, but is also at the Imperial Conservatory in St. Petersburg. Miss Duttlinger has recently played at Berlin, Munich, Dresden, Frankfort, Leipzig, Nurnberg, Minden, Gera, Prague, The Hague, Amsterdam, Rotterdam, St. Petersburg, Riga and Viborg. Full of temperament, gifted with wonderful memory, talent and undaunted presence of mind, her permanent success is assured.

"Marianne Flahaut, contralto, formerly of the Metropolitan Opera Company, is with me this season. Her voice is sweet and low, and of a good, natural quality. She has a commanding stage presence. Mlle. Flahaut will be heard in this city first at the Mozart Society, later at Carnegie Hall, also Cumberland, Md.; Erie, Warren, Pa.; Binghamton, Yonkers, Winston, N. C., and Atlanta.

"Henriette Bach, brilliant young violinist, will appear under my management and will be heard in many important concerts. Miss Bach is a charming girl, pretty and graceful, and has an ideal personality for the concert stage.

"J. Louis Shenk, baritone, who was here last spring on tour with Mary Garden, again will be heard this fall in the concerts with that celebrated artist.

"Paul Morenzo, the tenor, will make his first appearance this season at the Toronto festival.

"Charlotte Maconda, a friend and artist, is with me as usual and will be heard at the Toronto festival and later in the season at several concerts.

"Other new artists who will sing under the management of my office are: Edith Roberts, lyric soprano; Susanna Dercum, contralto; Harriet Marple, soprano; Alice Preston, soprano; Mary Desmond, contralto; Rudolphine Radil, soprano, and Eva Mylott, Australian contralto.

"I must not forget to inform you that Albert Spalding, who plays throughout Europe this entire winter, is engaged for a dozen concerts before he sails, on November 7. He will be heard in this city in a recital at Carnegie Hall, Sunday afternoon, October 20; at the Toronto festival on October 9; afterward at Urbana, Ill.; Rockford, Ill.; Minneapolis; Milwaukee; Cumberland, Md.; Raleigh, N. C.; Richmond, Va.; East Orange, N. J., and Williamsport, Pa.

"I think I will have enough to keep me busy this season, don't you? All the artists mentioned above are under my personal direction.

"You know Charles L. Wagner, who is associated with me, has personal direction of Riccardo Martin, tenor of the Metropolitan Opera Company. He is now on tour and will sing eighteen concerts before returning. Martin opened his season at Beloit, Wis., in conjunction with Rudolph Ganz, the pianist. They make a tour to the Pacific Coast. Mr. Ganz is a superb pianist. He, too, is under the personal direction of Mr. Wagner and will be heard all through America this season. He has a recital at Carnegie Hall, Sunday afternoon, November 10, and will play on that occasion a sonata, No. 2, in E major, op. 2, of Erich Wolfgang Korngold's, written in 1910. The boy was born in Brunn on May 29, 1897, and he is the son of Otto

Korngold, celebrated critic of the New Free Press of Vienna, and is said to be a wonderful boy. Nikisch performed in Leipzig an overture called 'To a Drama,' which was an overwhelming success. It is said that over 120 symphony orchestras are performing it this season.

"Alice Nielsen and her Operatic Concert Company is managed by Mr. Wagner. Miss Nielsen has two appearances at the Toronto festival and is booked solid up to Christmas, going through to California. She really has a great tour and at this moment she has seventy engagements, besides her appearances with the Boston Opera Company. Miss Nielsen owes much to the work of Mr. Wagner, who believes in her, and he has been indefatigable in his efforts to place her everywhere.

"Kocian, the Bohemian violinist, is another artist under the personal direction of Mr. Wagner. He is a very fine artist, at a reasonable price, and will have all the engagements that he can possibly fill after his arrival here, January 1.

"Last, but not least, is the great box office winner, John McCormack. He, too, is personally directed by Mr. Wagner, and he is a splendid business proposition. Everybody wants McCormack because he draws five times the amount we pay him, when properly presented, boomed, worked and advertised. McCormack is a great card. On him this season we will be able to make enough money to keep the wolf away from the door.

"In order to fulfill our contracts with all the artists engaged this season, we must give more than 1,100 concerts, so you see that we have much to do. I will therefore have a high regard for our friends and artists if they will please keep away from the office."

Dr. Lawson Vocalizing to the Waves.

The accompanying picture depicts Dr. Franklin Lawson



singing one of his favorite arias on Symphony Beach, at Musicology, R. I.

Sight Singing Classes in Brooklyn.

The popular sight singing classes will resume operations again this fall on Thursday evening, October 10, at 8.15, this making the fifteenth successful season.

The classes consisting of beginners and advanced will be under the direction of Wilbur A. Luyster again this season, who has conducted these classes ever since they were organized. Last season the members expressed themselves as greatly pleased with the location of the class and arrangements have been made to meet again at the Art Building, 174 Montague street, near Fulton street, Brooklyn.

The course from the first rudiments in music includes a systematic teaching of intonation, time, ear training, solfas, staff (taught from the first lesson) and the ability to sing first, second, third, or any part of any part songs.

No voice trial is held or no previous knowledge of

music is necessary to join. The class is open to all and anyone over sixteen wishing to learn may do so. No instrument is ever used in these classes.

A special invitation is extended to all interested to attend free of charge the opening night, Thursday, October 10, for the purpose of investigation whether contemplating joining or not.

All students as they become proficient are invited to join the choral society conducted by Mr. Luyster so that they might put the knowledge obtained in these classes to practical use. Anyone possessing a good voice and having a knowledge of sight reading desiring to do choral work, taking up the study of the masters may join any Monday evening at the rehearsal rooms, 489 Washington avenue, near Fulton street.

BUFFALO MUSIC.

819 Richmond Avenue,
Bell Phone N. 1445-J,
BUFFALO, N. Y., October 2, 1912.

Tuesday, October 2, the Buffalo Orpheus Singing Society, under the direction of Julius Lange, began rehearsing for the season. Director Lange spent the summer in Germany and will introduce at the Orpheus concerts this winter some interesting novelties which he ran across while abroad. The usual plan of giving three concerts, assisted by renowned artists, will be followed this year.

Flora Huie-Locke has resumed her teaching at her studio, 26 Livingston street, after having spent the summer in rest. Mrs. Locke is the author of the Locke Primary Plan, which teaches the foundation of music in rhymes and songs, drills and tests, analysis and playing. Her success in the past insures to her a busy season.

Schumann-Heink will be heard in Buffalo at Convention Hall on Monday evening, November 18. This is a welcome announcement, as Madame Schumann-Heink is as great a favorite here as she is everywhere.

The dates of the May festival of the Philharmonic Society of Buffalo will be May 7, 8 and 9. Mr. Webster, the director, announces that the rehearsals will begin early in October.

The Rubinstein Club has found a permanent home at the Twentieth Century Club, where it has secured rooms on the third floor. This will be much quieter than the quarters in which the club formerly rehearsed and will be a great advantage. Mrs. Gilbert Brown Rathfon, the director, announces four morning and two evening recitals. Mrs. Rathfon has reopened her vocal studio at 174 Lexington avenue and looks forward to a busy musical season.

The Gounod Choral Club has begun its eight season and is preparing for a concert in January. William J. Sheehan, organizer and director of the club, is also director of the Grieg Chorus of mixed voices, which, together with his vocal students, keeps him very busy during the season.

Marvin Grodzinsky announces two recitals at his studio in October, the first by Marian Smith, who will repeat part of the program which she gave at the Twentieth Century Club last June, and the second by a member of Mr. Grodzinsky's advanced students. Mr. Grodzinsky is an earnest and successful teacher and is winning his way to the front.

Jessie Lynde Hopkins, contralto, of Chicago, has been engaged as soloist for the first concert of the Buffalo Saengerbund, which takes place at Convention Hall, Monday, December 9. Dr. Winning has selected a splendid program and there is no doubt but that this concert will be one of the musical treats of the season.

CORA JULIA TAYLOR.

Guilmant Organ School Reopening.

The Guilmant Organ School, 44 West Twelfth street, New York, was reopened yesterday (Tuesday) with many new students and some of the former graduates were on hand to begin post-graduate courses. William C. Carl, the founder and director of the school, states that in line with all prosperity of the present, the Guilmant Organ School is beginning its fourteenth and best year. There will be recitals, lectures and musicales for the students throughout the season. The students have the privilege of using the two organs at the "Old First" Presbyterian Church, corner Fifth avenue and Twelfth street.

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Season 1912-13

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NAMARA-TOYE LYRIC-COLORATURA SOPRANO

Second American Tour
"A Great Mozart Singer." Engaged by New York Philharmonic Society, N. Y. Mozart Society, Plaza Musicale, Philadelphia Symphony Orchestra, Minneapolis Symphony Orchestra, Ritz-Carlton Musicale, Columbia Theatre, Washington, D. C., matinee musicale, Women's Music Club, Columbus, Ohio; also at Appleton, Cedar Falls, Milwaukee, Oshkosh, Keokuk, Iowa City, Omaha, Kansas City, Detroit, Montreal, Ottawa.
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Commercial Trust Building, B'way and 41st St., New York

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Five Sunday afternoons at Carnegie Hall and ten Sunday evenings at the Lyric Theatre, New York; five Sunday evenings at the Columbia Theatre, Washington, D. C., and in all large cities including the Pacific Coast.

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YVONNE DE TREVILLE

COLORATURA SOPRANO

Second American Tour. Indianapolis, Lafayette, Columbus, Washington, D. C., Richmond, Omaha, Keokuk, Ottawa, Buffalo, Detroit, etc.
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Booked from the Atlantic to the Pacific with nearly every musical organization of importance in America
Beginning at Metropolitan Opera House, Tuesday, Dec. 3d
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SACHS-HIRSCH

BRILLIANT YOUNG PIANIST

Second American Tour. Already engaged for the Toronto Festival, Oct. 12; and in St. Paul, Marietta, Des Moines, Williamsport, Geneva and Ithaca, as well as solo pianist on tour with Mary Garden.
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IRENE SCHARER YOUNG ENGLISH PIANIST

First tour in America. Already engaged by the Boston Symphony Orchestra—Metropolitan Opera House, Sunday Concerts—Boston Opera House, Sunday Concerts—New York Mozart Society—and at Carnegie Hall with Ysaye—Plaza Musicale. Booked at Ritz-Carlton Musicale, Women's Music Club of Columbus, Ohio; Minneapolis Apollo Club, Iowa City, Oshkosh, Saginaw, Richmond, Montreal, Quebec, Pittsburgh.
Management: R. E. JOHNSTON Chas. L. Wagner, associate manager
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William HINSHAW

EMINENT BARITONE

of the Metropolitan Opera House
Oratorios—Concerts—Recitals
Engaged in New York by Mozart Society, Ritz-Carlton Musicale, Carnegie Hall, Feb. 16th; Chicago, February 2nd, Orchestra Hall
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Commercial Trust Building, B'way and 41st St., New York

MUSICIANS

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ANALYSIS OF THE EVOLUTION OF MUSICAL FORM

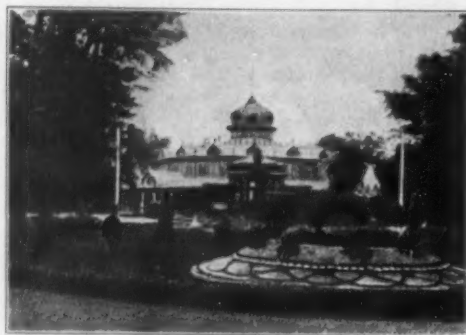
(Published by BOSWORTH & HARMS)

Send \$2.50 to this office for the book. If you desire to know more about music.

MOSCOW

Arbat, Deneshny, 32.
Moscow, September 12, 1912.

Public taste for orchestral performances seems to be improving here, for Moscow does not like to miss symphonic



PAVILION AT SOKOLNIKI.

music even during the summer—ordinarily recognized as the "saison morte."

Symphonic delights were dispensed abundantly this summer in our town. Last year I told about the fine concerts at Sokolniki during the hot season. This summer we had



CONSTANTIN SARADSHIEW.

a similar series. Sokolniki, the beautiful park, remains the favorite resort for Muscovites who are in search of entertainment in the open air. The place is intimately connected with Russia's past, as it represents the forest where Tsar John the Terrible went to hunt and where he found



RUSSIAN CHURCH IN THE PARK OF SOKOLNIKI.

pleasure also in committing his horrible massacres. The old pine trees may perhaps have seen something of what they are relating to their listeners by moving their heads and whispering when the wind bids them speak. Concerts take place at Sokolniki three times a week at Pavillon.

The concerts are under city patronage. Mr. Koshewnikow was the chief manager of the enterprise. He was lucky enough to get Kussewitzki's splendid orchestra for his performances. The conductor, Sokolowski-Tshigirinski, is a well informed musician, who has full command over his orchestra, but lacks imagination and artistic élan. He does not inspire his performers and listeners.

The Sunday concerts had much light music on their programs. Tuesday and Friday usually brought compositions of a more serious kind. Sometimes the whole program was devoted to one composer, native or modern. Many young soloists had opportunity to reveal their gifts and skill at these concerts. The low prices of admission contributed greatly toward interesting the poorer classes in high class music. The concerts always were well attended.

The Society of Crown Prince Alenci also gave symphonic concerts, opera performances and dramas in a popular outdoor garden. An open stage was established, but seats for the audience were under roof. The prices of admission were very low. The orchestra consisted of good players, selected routiniers from the Imperial Opera. The conductor was Constantin Saradshew, who studied score reading and conducting at Leipsic under the famous Nikisch. He reminds me of his great master by his gestures, his dignified readings, and the spirit he put into everything he did. His interpretations also revealed the glow of passion. His programs showed him to be a rare musician of refined taste. He gave us many standard works, but did not fail also to present the modern repertory. The concerts took place once a week, so that there was time enough for carefully studying each work in detail, and the result of this arrangement was evident in every performance. Among the soloists heard were N. A. Orlov, a very young pianist, for whom a brilliant musical career may be prophesied; Madame Bekmam-Tsherbina, a pianist of poetical style and much finish; S. Prokofiew, a very young composer, who played a splendid concerto of his own; Emil Prey, the well known pianist, who won the Rubinstein prize and has been made professor at the Conservatoire of Moscow for next season; A. Borowski and J. Eggert, pianists; Ziatko-Bolokowitsh, violinist; E. Belloussow, cellist; Madame Kopossowa, a high soprano with beautiful vocal quality (she sang lieder of Vassilenko, our highly gifted Moscow composer, who always has something new and interesting to say in his works); Madame Shrouewa, who participated effectively in a new work by a Russian composer, A. Hartmann, a suite for orchestra and voice, based on lines by the early Italian poet, Aconia.

Of the new works heard a marked impression was made by a symphony and suite, "The Fire Bird," by Igor Stravinski, a young Russian composer, who amazed the musicians with the richness of his harmonies, the boldness of his thoughts, and his fine control of power and technic. Grieg's "Peer Gynt" suite was done in its entirety, with the dancing and singing. This enchanting performance had the assistance of the singers, Madame Zacharowa, O. Machotina and E. Kalinowitsh.

Operas given consisted of Russian, German and French works. They were led by Constantin Saradshew with refined taste and skill.

Francis Rogers Claims a Record.

Francis Rogers, who is to do his customary recital work this season in addition to appearing as a member of Bruno Huhn's Persian Cycle Quartet, insists that he is the champion twenty-four hour singer of America, and points to four professional engagements filled within that limited period to prove the assertion. The quartet of appearances happened in Chicago, where Mr. Rogers arrived on a certain Monday evening to serve as assisting artist at an ensemble concert set for the following day. Tuesday afternoon he was scheduled for a song recital. At 6 o'clock Monday night Mrs. Potter Palmer telephoned that she was giving a dinner and wished to know if Mr. Rogers would sing for her guests. Scarcely had he accepted than Thomas Jones called him up with a similar request for the following evening. At 11:30 on Monday night, therefore, Mr. Rogers sang at Mrs. Palmer's residence; the following morning he filled his ensemble engagement; on Tuesday afternoon he gave his song recital; and on Tuesday evening he sang at the home of Mr. Jones, within the period of a single day.



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WITH THE SINGERS.

Alessandro Bonci, who is to make his third concert tour of America this season under the management of Haensel & Jones, arrived in New York last week on the steamer France. The famous tenor goes to Mexico this month for a short season of opera. He has been especially engaged for the Teatro Arben, in the City of Mexico, for the roles in which New Yorkers first heard him. Several of the old florid operas are to be revived in order that he may show the people of that cosmopolitan city that the art of bel canto is not a thing of the past. Bonci will very likely sing in the three Bellini operas, best known to this generation—"Norma," "Sonnambula" and "Puritani." It was as Arturo in "Puritani" that Bonci made his debut at the Manhattan Opera House some six years ago. His celebrated prototype, Rubini, was the singer who created the role at the Theatre Italien in Paris, in 1835. During the the Mexican engagement Bonci will also sing in several of



BONCI.

the modern operas. Reports from the City of Mexico state that the Bonci nights are sold out.

Last week, in recording the names of celebrated prime-donne of the past generation still living, several renowned sopranos were omitted. It was a wise man who said: "Never publish lists." In this case no attempt was made to give a complete list of all the great singers of the older régime; all that was intended was to mention a half score of great sopranos and contraltos famous twenty, twenty-five, thirty, thirty-five and forty years ago, who are still alive, while the majority of their male colleagues have passed away. The names of Emma Nevada and Emma Juch were overlooked. Nevada (née Wixon) took her professional name from her native State, and although an American she has spent most of her life in Europe. She married a physician named Palmer; their daughter, Mignon, inherited her mother's voice and talent, and reports of her appearances in opera abroad have been published in THE MUSICAL COURIER.

Emma Juch was the leading soprano of the English Opera Company launched by Jeannette Thurber somewhere along the 80's of the last century. This company had everything that made an ensemble strong—everything but public support, and thus it went the way of all English opera companies, or all companies that try to give performances of French, Italian and German operas in the bungling English translations. Miss Juch married Francis Wellman, a lawyer, from whom she is now divorced. She has not sung in public in fifteen years.

Another singer named Emma (although not in the operatic ranks) worthy of special tribute is Howson—Emma Howson, who was the Josephine in the first performance of Gilbert and Sullivan's "Pinafore" in London, in 1878. Miss Howson won many honors in those days and she

deserved all of them. She had a better voice and a better method of singing than some sopranos who struggled on in grand opera without reaching the top. Once Miss Howson was personally complimented by Edward VII when he was Prince of Wales, and idolized by all of good Queen Victoria's subjects. When Miss Howson retired from the stage she came to America and opened a studio of singing in New York. When last heard from she was teaching on Brooklyn Heights. Emma Howson was a niece of Emma Albertazzi (née Howson), who was a noted European contralto from 1830 to 1845.

The librettist of several successful operettas appealed to the writer last week to help him find some young singers of talent with good voices and stage presence. "You people," said this man, "with your thoughts centered only on grand opera and the concert field, can have no idea what difficulty we have to fill the ranks of our operetta companies. It seems to me that every girl with a voice, even a little voice, and not much brains to speak of, imagines herself a second Patti or Sembrich; she is indifferent to advice, and when she is ready to begin her career you find that she has been engaged for the extreme end of the miserable little tail of a very big operatic kite. She never gets any further than the minor roles, and when they are through with her for these parts, she finds herself disengaged and without reputation. The daily papers rarely ever mention the minor singers in the performances at the Metropolitan Opera House, and perhaps there is no reason why they should, unless for some extraordinary reason. Some of the same singers would have achieved fame and earned a lot of money if they had tried their luck in operetta or musical comedy, where there are ninety openings to one in grand opera. The operetta companies frequently engage their singers for fifty-two weeks in the year, whereas the grand opera engagement is rarely longer than four months. Since the artistic trend of operetta and musical comedy is upward, no singer need hesitate to cast her lot with them. Should she prove herself too great in voice and ability for comedy roles, some discerning impresario will surely discover her and offer her a place in grand opera."

There is much gold in the foregoing words. When their author states that a singer of marked talent and voice can step out of operetta and up into the realm of grand opera he is wholly within the truth. Pauline Lucca, one of the greatest dramatic singers in the heyday of Patti's career, started in the chorus of the opera in Vienna. Amalie Materna, Wagner's ideal, and chosen by the master to create the role of Brünnhilde at Bayreuth in 1876, made her stage debut as a soubrette. Coming down to our own times, Lillian Nordica toured with a brass band (Gilmore's) before she dreamed of singing such parts as Isolde and Kundry. Alice Nielsen, of the Boston Opera Company, won her first spurs in operetta on Broadway. Here then is a valuable lesson for young singers. Better be the first lady in a musical comedy or operetta than one of the many "also rans" in grand opera.

Emma Calvé, another singer, declared recently while in New York that she hopes to establish an opera school in the South of France. This, surely, is too far removed to benefit American girls. Every year we hear of new opera schools, but beyond the printers' ink wasted in writing about them it is just the same as if the plans had not been divulged. The gods invariably kill any projects that are too freely discussed among the humans.

Helen von Doenhoff is one of the New York singers and teachers of singing who have long been seriously interested in establishing an opera school in New York, and she can give very logical reasons for wanting such a school located in the metropolis. Madame von Doenhoff says it is most discouraging for the teachers when they have pupils ready to sing roles, that there is no opening for them in this country. It is worse than trying to scale Mount McKinley to start out and seek interviews with managers in order to have the debutantes heard. No one can blame the managers altogether. They are busy men and women, and cannot be expected to devote their time to other people's business. However, Madame von Doenhoff's contention is a matter that commands sympathy, and it is a pity that her pet scheme, school for opera, operetta and concert debutantes, does not appeal to some musical philanthropist.

What has become of the National Association of Teachers of Singing?
EMMA L. TRAPPER.

MUSIC IN AUSTRALIA

SYDNEY-MELBOURNE, August, 1912.

Our never to be forgotten Melba gave a farewell concert in Melbourne, where frenetic applause and clamorous ovations crowned a first class artistic success. The Melbourne Town Hall, which, by the way, is a real ice box in this austral winter, was packed with the diva's admirers, and after each selection the encores were not lacking. The mad scene from "Lucia" (with flute obligato by that great artist, John Lemmone), the jewel song from "Faust" are two pieces that very few artists can interpret like Melba; and as an earnest of her desire to let us know something new from Australia she sang the famous air from Charpentier's "Louise," where she displayed her lovely tone, impeccable intonation and artistic vocal serenity. Melba promised to return here in two or three years, but the managers of the entire world are awaiting her with fabulous promises, and chi sa.

Sydney has not lavished on the Quinlan Opera Company the same warm reception as Melbourne gave. Sydney and Melbourne are two eternal jealous, merry old women; last year Melba and her memorable company gave ten weeks of opera in Sydney and six in Melbourne; so at the first occasion Melbourne threw itself in a hysteria of enthusiasm. Quinlan thus was lucky enough to be the first helped by Melbourne's new found love for opera. However, Sydney's critics, calmer and more finical than those of Melbourne, resolved the same thing that I decided a month ago, that, apart from three or four singers (Agnes Nichols, Jeanne Brola, Parker and Hinckley), the company is not first class. "Carmen" was a disaster, both with Rosina Benyon and with Vera Courtenay. In Australia many years will pass before the fine vocal and histrionic interpretation of Madame de Cisneros will be forgotten in the Bizet role.

Quinlan promises to bring another opera company next year and to produce the Wagner "Ring" with forty-five singers.

Elenora de Cisneros and her troupe closed their series of Australian concerts with a week in Brisbane, Toowoomba

and Newcastle, and a big and enthusiastic farewell concert in Sydney, where the diva sang fifteen airs and songs. The public left her in no doubt as to the place she holds in their affection; they demanded encore after encore and finally a speech. After the concert hundreds awaited her at the doors and the police had to make a passage for her to her motor car. Her company is to sail August 26 for its New Zealand tour. This fine combination has been adjudged the best that ever has visited our country. Concert tenor Paul Dufault fascinated and delighted us, and Cellist James Liebling was acknowledged by the entire press to be on a par with Gerardy.

It is rumored that Madame de Cisneros will return here when Melba brings her second opera company, and will be heard in "Thais," "Orfeo," "Walküre," "Werther," "Cavalleria" and "Le Cid," and of course in "Carmen" and "Samson and Delilah."

Ida Scott, an American soprano, came to win experience in a concert tour through Australia. Badly advised by an unscrupulous lady manager, she made a failure, and had to close her tour after her modest first recital in Young Men's Christian Association Hall. It is really very dangerous for American singers to come so far without a solid reputation or a generous and easy manager.

Welcome is being extended to Spencer Clay, manager and secretary of John McCormack, who comes to arrange a six months' concert tour, beginning in September, 1913.

BOOMERANG.

Granberry Piano School Opening.

The Granberry Piano School was reopened Monday of last week, and a large enrollment indicated that pupils are beginning their lessons earlier than in previous years. George Folsom Granberry, the musical director, returned from his holiday abroad ten days before the school doors were unlocked, so much invigorated by his trip that he told the members of the faculty, as well as the advanced

students, that he expected to work harder than ever and accomplish results that would make the Faellen System better known in Greater New York and vicinity.

The main branch of the Granberry Piano School is at Carnegie Hall (eighth floor) and the other branch is at the Pouch Gallery in Brooklyn. Mr. Granberry has the support of a strong faculty, including Dr. Nicholas J. Elsenheimer as master of interpretative artistic piano playing. During the season lecture recitals will be given, as heretofore, and the students' recitals will continue to be features as in other years.

Ellen Beach Yaw's Tour.

Ellen Beach Yaw, the noted soprano, will make an extensive concert tour this season, which announcement will be hailed with joy by the many friends and admirers of this popular prima donna.

Miss Yaw will inaugurate her tournee in California this month, going north into Canada and returning through the Western States to California to spend the Christmas holidays on her lovely Lark Ellen Ranch at Covina, within a few miles of Los Angeles. January and February will find the fair singer in the South, and in March Miss Yaw is booked for concert appearances in the large Eastern cities.

Ellen Beach Yaw's thorough artistry, together with a charming personality, are qualities that have served to endear her to a large public both in Europe and America.

Marie Mixter's Best Year.

Marie Mixter, the mezzo-contralto and whistler, writes from Scranton, Pa., where she gave a concert last week, stating that this was to be "her best year." Her season opened September 16, and she has appearances booked far into the winter. As an interpreter of "Child Life in Song" she has won a host of friends in many cities and all of these desire to hear her sweet voice again as well as sit under the magnetism of her renditions.

Harold Osborn Smith, Rappold's Accompanist.

Harold Osborn Smith, the pianist, who has toured with Alessandro Bonci and David Bispham, has been engaged as the official accompanist for Marie Rappold this season. Rappold's tour opens in Bangor, Me., October 12, at the annual festival. The program in which she appears will be repeated three days later in Portland.

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PARIS

[All inquiries referring to American musicians and music as well as matters of interest to American visitors in Paris, or such as contemplate a visit to France, may be addressed to Frank Patterson, 43 Boulevard Beauséjour, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.]

43 Boulevard Beauséjour,
Paris, September 24, 1912.

Julia Waixel, the well known New York pianist and accompanist, who has been spending part of the summer in Paris, has just returned home on the steamship St. Louis. She expects to return to Paris again next year.

George E. Shea writes me an interesting letter from Stresa, parts of which I feel at liberty to quote. He says: "You see I have not yet turned studioward; we shall go back to Paris about September 25."

"Louis Blumenberg came to the Park Hotel during our stay in Lugano, and we made one another's acquaintance. Mrs. Shea and I had our sojourn in Lugano made very pleasant by several visits to Mr. and Mrs. Louis Lombard at their beautiful Chateau de Trevano. Mr. Lombard, as, of course, you know, is a professional musician, whose subsequent stages of development were man of finance and then amateur musician. Since he has occupied the Chateau of Trevano (named after the village nearby), he has during these seven years had each summer an orchestra of forty musicians with which he gives concerts weekly in the private theater, formerly one wing of the chateau. These concert programs are formed of the music of all the great composers and that of Mr. Lombard himself, for he is a prolific composer for orchestra, and his opera, 'Ertesinola,' has been produced in several cities in Europe, besides in his own chateau under his own leadership.

"We were present at a dinner at the chateau where the other convives were Gabriel Fauré, Mr. and Mrs. Cesar Thomson, Mr. and Mrs. Ernest Consolo, Professor and Mrs. A. J. Goodrich and Madame Hasselmann. It was surprising to find all these prominent musical people in Lugano the first of September.

"The next afternoon we went out and had tea with Mr. and Mrs. Lombard, and he played over some of his really fine music for us. Then he asked my wife to sing and when she had finished the first aria from 'Samson and Delilah,' Mr. Lombard arose, grasped Mrs. Shea's hand, and

said: 'Thank you fervently. Your singing has thrilled me. I am blasé over music, have heard all the great singers, and when they have sung for me I can generally find only a banal "merci" to offer them; but your style, finesse, the volume, quality and tenderness of your voice and the truth of the expression in your singing have afforded me great pleasure, and I congratulate you and thank you again.' I enclose herewith a photo which I took of our party at the chateau."

Frederic Hoffman, the baritone, who recently made a successful American tour under the management of Antonia Sawyer, has come here to locate. He tells me that he has appeared this summer at Thun, Berne and Vienna and will soon be heard in Paris.

Charles W. Clark will make his first appearance of the season in concert at Queen's Hall, in London, with Maggie Teyte and Mischa Elman on October 3. It will be



TAKEN IN ANTRIUM OF CHATEAU DE TREVANO.
From left to right: Mrs. Lombard, Lorna Lombard, Mrs. G. E. Shea, Louis Lombard, Judith Lombard.

followed by a recital in Edinburgh. An interesting soiree was held at Mr. Clark's atelier last Sunday. Many notables of the musical world were present, among whom were Carolina White, of the Chicago-Philadelphia Opera Company; Lois Ewell, of the Aborn Grand Opera Company, and J. C. Schaeffer, of Chicago. Mr. Clark and Miss Ewell each sang a group of songs.

Arranges His Own Song Cycles.

An idea of the care and skill that Reinhold von Warlich exercises in evolving song cycles, consistent and consecutive, from fragmentary verse, may be gathered from his achievement in arranging Franz's scattered settings of Heine's lyrics in such a manner as to show the poet in his varying moods of personal and abstract emotion—and all in consistent order.

Mr. von Warlich's general purposes are revealed by the introduction which he printed on his recent London program to explain this Franz-Heine cycle. "In the first

songs," says the commentator, "love wakes gaily with little golden stars and mating birds and rippling streams, and love awakened seeks love amid the flowers and woodlands. Spring is on earth and her children are love's messengers. Love finds a heart and a mouth rose red and lips to kiss. Then the note changes. The moon shines through the trees, the elf train rides and the elf queen laughs her greeting to the lover—is it love? is it death? Lost is the rose red mouth of love's sweetheart. Only her phantom wanders in the wood beside him. Love must seek a new love, but finds it not, for hearts fade as the roses. Will love return? Will she come today? She comes not, she comes no more. She was a flower and loved as the flowers love—to pass by. Out of love's great sorrow little songs are born. But listen! Death the carpenter taps, hammering a heart's coffin. Black sailed is the ship of life, while the sea is bitter. . . . So the poet drifts from the small circle of personal sentiment to larger horizons—drifting to the Rock of Runes, where no little gold stars play in the heavens, and asking no longer a lover, but a man of the vast human race, and the eternal question whence and whither."

This beautiful cycle, which made such a deep impression in England and on the Continent, will be an important feature of Mr. von Warlich's repertory for the coming season. The baritone's tour will be under Loudon Charlton's management.

Mr. and Mrs. Huss Back in Town.

Mr. and Mrs. Henry Holden Huss returned to New York October 7 from the summer cottage on Lake George. They had a delightful vacation, giving occasional musicales for their friends. September 10, in their lovely studio, "Berg Wiesen," they had a distinguished company for their "at home." Besides piano numbers and songs by the host and hostess, Babetta Huss, contralto (a sister of Mr. Huss), Marion Coursen, a talented pupil of Mr. Huss, and Georges Vigneti, the violinist, assisted in a varied and charming program. Mr. Huss and Mr. Vigneti performed the Huss sonata for piano and violin. Mr. Huss has played this work with Franz Kneisel, Theodore Spiering and Leopold Lichtenberg, and Efreim Zimbalist has promised to play it with the composer some time during this season.

The Husses have resumed work with their classes.

Gadski's Tour.

Johanna Gadski opens her concert tour under Loudon Charlton's management in Toronto October 8, and then goes to the Pacific Coast, filling numerous engagements en route East before resuming her position at the Metropolitan Opera House.

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Artists En Route.

Herewith are shown, bound for America, Leopold Sto-
kowski and Efrem Zimbalist (left to right) at the top of
the group. The lady with the picture hat and the fur boa



ARTISTS EN ROUTE.

is Mrs. Stokowski, better known by her stage name of
Olga Samaroff. The smiling faces of all concerned show
that they are not sorry to be nearing Uncle Sam's domain.

George E. Shea in Milan.

George E. Shea, of Paris, sends this interesting card
from Milan, with the written text: "We arrive in the city



GREETINGS FROM GEORGE E. SHEA.

of the Viscontis, the Sforza, of the treasures left by da
Vinci, et al., and I read about myself in THE MUSICAL
COURIER, found on the table of the Grand Hotel de la
Ville."

Matzenauer's Marriage.

This is a photograph taken at Buenos Aires last summer
(and published by the Milan Corriere dei Teatri) of Mar-



MATZENAUER AND HUSBAND.

garethe Matzenauer, and her singing husband, Edoardo
Ferrari-Fontana.

Carri Brothers Return.

Ferdinand and Hermann Carri, directors of the New
York Institute of Violin Playing, Piano and Vocal Cul-
ture, returned to New York last week from their vacation
passed at Nantucket Island, Mass. They have resumed
their work at their school, 230 East Sixty-second street;
they have larger classes in all departments.

A Kelley Hit.

Edgar Stillman Kelley's string quartet was played with
exceptional success at the festival of the Franz Liszt Society
in Sondershausen, September 21 and 22. Mr. Kelley's work
was admired especially for its melodic richness and its
boldness of harmonization.

Mayence opened its opera season with "Don Giovanni."
It was not considered a very satisfactory performance, ac-
cording to Mayence papers.



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REPLY TO PROFESSOR AUER.

Eisenstruckstrasse, 16,
DRESDEN, A., September 22, 1912.

To The Musical Courier:

Noticing the letter of Professor Auer, in your issue of September 11, I feel called upon to refresh the memory of the honorable and amiable Professor, which is undoubtedly at fault. When the famous teacher declares that "he never makes comparisons, even among his pupils," etc., he forgets that he said of a famous pupil of his, to me personally, in the presence of others: "She is the greatest living woman violinist." Here is distinctly a comparison.

Speaking of the Tchaikowsky concerto, I remarked that it was seldom that a woman displayed the style and capacity necessary for this work, saying also that I had heard it well played by Prof. Arno Hilf, when I had the honor of being invited to a soirée at which Tchaikowsky's brother was present, and that he and the famous Kreisler had a style peculiarly adapted to it. "Yes," answered the Professor, "and so has —" calling one of his most celebrated pupils by name, who this summer came to Loschwitz to renew his studies with him. Here again was a distinct comparison with the great Kreisler. I spoke again of another pupil less talented, but here again the Professor expressed himself in terms of praise and recognition. Two other pupils were also referred to and again the Professor responded to my remarks most amiably. The lady who accompanied me on this occasion is one of intelligence, education and good breeding, and as she heard all of the above conversation, will be able to corroborate my statements. Hence, I am sure that the polished and gentlemanly Professor Auer will, on trying to recall the conversation, become convinced of his lapse of memory.

It is true that he then did not speak to me personally of Miss Horsbrugh, nor did my statements get past the printer's devil quite literally. It was told me, however, on the best authority, that Professor Auer had been kind enough to praise the young lady in his most cordial fashion, and while no one has thought of comparing her actually to the great Sarasate, yet I did say (as was distinctly reported to me) that he considered her style was that of the "light bow" and the "sweet, pure tone" of Sarasate.

One can, for instance, say of a pianist that he has a Rubinstein tone without meaning to compare him otherwise to the great Rubinstein! Here is where the misunderstanding has undoubtedly arisen, and if perhaps the learned Professor Auer were more intimate with the English language he could better understand that there are distinctions with differences! However, I should almost prefer myself to be found in fault rather than to find fault with the Professor's memory, whose hospitality I had the honor to enjoy, if it were not for the unfortunate fact that the name of an exceedingly talented and deserving pupil of his is involved, to whom this correspondence can scarcely prove an especially agreeable happening. Hence, for her sake alone, I will again give it as my personal opinion of Miss Horsbrugh's style and playing, that the aforesaid description reported to me is quite correct and in my opinion has, I may modestly state, some credence here. I had the pleasure of hearing Miss Horsbrugh in a Dresden concert, when she certainly "won some spurs" in a most deserving fashion, and I have also had the pleasure of reading highly laudatory comments upon her playing elsewhere. At the same time, I am convinced that it would be farthest from the intention of this exceedingly modest and unassuming young artist to countenance any attempt to draw comparisons between herself, as yet a young debutante, and the great Sarasate. Moreover, I am sure that she would be the first to make a disclaimer as to this.

Yours respectfully,

E. POTTER-FRISSELL.

Magdeburg's Symphony Orchestra will give eight concerts this season under the leadership of Krug-Waldsee.

A Visit to Chateau de Trevano.

Louis Lombard's magnificent chateau on Lake Lugano, Switzerland, is one of the noted places in that beautiful region, especially as it is visited by many of the famous musicians of Europe.

Mr. Lombard, who spent his early life in the United States as a violinist and later on as director of the Conservatory of Music in Utica, N. Y., retired some years ago from the professional field and settled down in his wonderful chateau, in which he entertains his many friends from all parts of the world.

During the winter months Mr. Lombard has a large orchestra giving weekly concerts in his concert hall located in the chateau.

A number of years ago Lombard undertook the management of the concerts of Louis Blumenberg, at that time well known as a cellist, and their friendship has never been interrupted. During Louis Blumenberg's recent trip



LOUIS LOMBARD AND LOUIS BLUMENBERG.

to Europe he visited his old friend, and many reminiscences of former times were recalled.

The picture shown herewith was taken in the park of Chateau de Trevano by Mrs. Louis Lombard, at the moment when Lombard was relating some incident concerning formed pleasant times.

Among the distinguished guests at dinner at the chateau on August 30 were Mr. and Mrs. Ernesto Consolo, the Italian pianist; A. J. Goodrich, George E. Shea, Cesar Thomson, Gabriel Fauré, director of the Paris Conservatoire, and Mrs. M. Hasselmanns.

Bernhard Sekles has arranged an Oscar Wilde fairy tale as a ballet, which is to be produced shortly by the Frankfurt Opera.

Erfurt's ancient Soller Verein will give two choral and two orchestral concerts this season.

Schools Filled by Mrs. Babcock.

Charlotte Babcock, of Carnegie Hall, New York, has filled the following important schools with competent instructors during 1912-13:

Lebanon Valley College Conservatory of Music, Annville, Pa.; E. E. Sheldon, musical director; voice teacher, Gertrude Schmidt. Troy Conference Academy, Poughkeepsie, N. Y.; Rev. C. L. Leonard, president; voice teacher, Nina B. Hays.

Agnes Scott College, Decatur, Ga.; Dr. F. H. Gaines, president; voice teacher, Louise Hepp.

Simpson Conservatory of Music, Indianola, Iowa; F. E. Barrows, director; voice teacher, Ellis Rhodes.

Wichita College of Music, Wichita, Kan.; Theodore Lindberg, president; voice teacher, Harry Evans.

Atlanta Conservatory of Music, Atlanta, Ga.; Dr. Wm. S. Cox, president; voice teacher, Wilford Watters.

Durham School of Music, Durham, N. C.; directors, Daisy Robbins and Alberta Robbins-Wyn; voice teacher, Virginia G. Estill.

St. Helen's Hall, Portland, Ore.; Sister Florence Teresa; piano teacher, June Roberts.

State Normal College, Greensboro, N. C.; director, Wade R. Brown; piano teacher, Ethel I. Abbott.

College for Women, Columbia, S. C.; Euphemia McClintock, president; piano teacher, Edward H. Freeman.

Lincoln Musical College, Lincoln, Neb.; R. T. Rhine; piano teacher, Aloys Kremer.

Presbyterian College for Women, Charlotte, N. C.; Dr. J. L. Caldwell, president; piano teacher, Elsie Stokes.

The Birmingham School, Birmingham, Pa.; Dr. A. K. Grier, president; piano teacher, Florence Jubb.

Wesleyan Conservatory of Music, Macon, Ga.; Rev. W. N. Ainsworth, president; piano teacher, Carrie Sharp.

Presbyterian College for Women, Charlotte, N. C.; Dr. J. L. Caldwell, president; piano teacher, J. R. Ninnias.

The Castle, Tarrytown-on-Hudson, Miss. C. E. Mason; piano teacher, Mary B. Wilson.

Clarence Whitehill in England.

Clarence Whitehill, the baritone, has been singing of late at the Birmingham (England) Music Festival, conducted by Dr. Henry Wood. The works in which he appeared included Mendelssohn's "Elijah," Handel's "Messiah," Bach's "Passion Music," Wolf-Ferrari's "New Life" and a miscellaneous program in a symphony concert. Later in the month he is to sing at the Bristol (England) Music Festival, when for the first time anywhere Wagner's "Ring" is to be sung in the English language, the works to be given on consecutive days.

Mr. Whitehill will arrive in America in time to open his season with the Apollo Musical Club of Chicago, which has engaged him to sing the title part in Mendelssohn's "Elijah." The New York Oratorio Society has engaged him for the same work, to be presented on December 3.

Alma Gluck Engaged by Dippel.

Alma Gluck has been specially engaged by Andreas Dippel, general manager of the Chicago-Philadelphia Opera Company, to sing the part of Gilda in "Rigoletto" on the occasion of the American debut of the noted Italian baritone, Tita Ruffo, in Philadelphia on Monday evening, November 4. The last time Miss Gluck was heard in this role was with the Metropolitan Opera Company in Atlanta, when Caruso sang the part of the Duke.

Yolanda Mero's Long Tour.

Yolanda Mero, the Hungarian pianist, opened her American tour at the Worcester (Mass.) Music Festival this week. Her present tour in this country is the most extensive she has yet undertaken, and soon she will leave on her long Western tournee, which will take her as far as the Pacific Coast, where she will be heard for the first time, beginning on November 10, opening in San Francisco.

Amsterdam (Holland) concerts under Willem Mengelberg began September 28 with Beethoven's first and ninth symphonies.

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Publications and Reviews.

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

Carl Fischer, New York.

CONCERTO IN D MINOR, for violin solo. With an accompaniment for the piano. By Edmund Severn.

We are glad to find a composer who writes for the violin as if it was an instrument capable of expressing strength and virility and not merely caprice and sentimentality. This work is strong, manly, wholesome, and not excessively difficult when compared with some of the concertos of our day.

There are many opportunities for a violinist with brilliant technical powers to make all the display necessary to impress his audience, but the main value of the work lies more in its musical merit than in its showy passages. Apart from its value as a concert piece for soloists, this concerto should prove useful as a teaching piece for advanced students of the violin, not only for its technical difficulties but for its style. It will prepare the young artist for serious works in the grand schools of the classics. The first movement is an allegro marked energico, and is the modified sonata form of the classical concerto. The second movement, an andante espressivo, is almost entirely melodic, until the last third of the movement, when the solo instrument plays a number of scale and arpeggio passages while the theme is heard in the accompaniment. These passages, however, are thoroughly in keeping with the character of the movement.

The real technical difficulties of the work are to be found in the last movement, allegro, alla breve. This movement demands considerable strength of bow arm and certainty of finger to do justice to the vigorous passages in double stopping. But this last movement is varied with quiet moments of melody, and the concluding stringendo is really not as difficult as it sounds because of the repetition of the chords, which throws much of the work on the bow arm instead of on the fingers of the left hand.

The composition ends as it begins—that is to say—in the same severely classical style. The concluding bars would not be out of place in a Bach organ prelude.

G. Schirmer, New York.

The catalog of the Wa-Wan Press, of Newton Centre, Mass., has been taken over by the Schirmer house. In future all the music formerly issued by the Wa-Wan Press is to be found in the Schirmer catalog.

The Wa-Wan Press has had for its object the publication of "progressive and significant compositions by American composers, wholly upon considerations of artistic merit; and secondarily the giving of due attention to the development of the various forms of primitive folk-song in America." These ideals have been followed with consistency and artistic success.

Aside from the purely original art works in all the greater and lesser vocal and instrumental forms, the rich fund of compositions based on Indian, negro, cowboy and Spanish-American folk music deserves mention. While the former will appeal to the accomplished artist as well as to the musical amateur of average ability, the latter are of specific interest to American music lovers in general, and, in particular, to clubs and individuals arranging special programs of works in the field of American folksong music.

White-Smith Music Publishing Company, Boston.

"MY HEATHER BELLE." Song. Words by Charles L. Wagner. Music by Oscar P. Condon.

This song is a good example of the employment of Scotch characteristics to give a certain amount of local color. The vocal melody is natural and pleasing, and the accompaniment is full without being difficult. Words and music are happily blended to produce a song that will give pleasure to the singer as well as the hearer. It might easily pass for a Scotch song, even if the words were omitted, and, of course, the poem has Scottish expressions that show why the composer chose a style

peculiar to Scotland. We might point out that the word "unfailing," in the third line of the second verse, is not a dactyl, but an amphibrach. The composer has put the accent on the second syllable, where it belongs, even though the author has so placed his word in the line that the accent falls on the first syllable.

SELECTED COMPOSITIONS BY RUSSIAN MASTERS Arranged for organ by Harvey B. Gaul.

We cannot too highly recommend this well arranged collection of good music. Composers write far too little for the organ, and it is necessary for organists to draw upon the repertory of the piano. We refer, of course, to short lyrical compositions; for of great classical works for organ there is no dearth. But for the average organist and the average congregation there are comparatively few really meritorious organ pieces. This collection which Harvey B. Gaul has arranged is bound to find many admirers. The works selected are: "Canzonetta," "Morceau Pathétique," "Scherzo" (Vodornski), "Berceuse," "Entr'acte," "Melodie," "Chanson Triste" (Tchaikowsky), "Elegie" (S. Youferoff), "Nocturne" (A. P. Borodin), "Romance" (Rubinstein).

There are three more compositions in this collection against which we must protest. We refer to the Polish Paderewski's "Chant d'Amour," the Bohemian Dvorák's "Humoreske," and the German N. von Wilm's "In der Kirche." It is a pity to have so fine a collection of Russian music marred by a little bit of indifference or carelessness on the part of the editor or publisher. Naturally we have no fault to find with the music of the three foreigners in this Russian collection; our objection is based only on the fact that the title page says Russian masters, and the contents page shows a cosmopolitan group.

Arthur P. Schmidt, Boston.

FIVE COMPOSITIONS FOR VIOLIN AND PIANO BY MAURICE GOLDBLATT.

These lyrical pieces are called "Meditation," "Dance of the Sylphs," "Forest Magic," "Avowal," "Bourrée." They are of moderate difficulty and of considerable utility as teaching pieces. We must commend the composer's choice of titles for his compositions, for we find the character of each piece is suitably defined by the name alone. The "Meditation" meditates, and the "Avowal" avows. We have never seen sylphs dancing or in any other performance, but we can readily form an opinion about their delicacy and impalpable charms from the music of this "Dance of the Sylphs." We must confess that we have met no 7-4 melodies in any of our forest rambles, though Maurice Goldblatt has written his "Forest Magic" in that unusual rhythm. It is good music at any rate. The "Bourrée" is properly written in the old style of the obsolete dance after which it is named. Many composers would have called this movement a gavotte in spite of the fact that the initial accents of the bourrée are on the first beat and the accents of the gavotte are on the third. These compositions are dedicated to some of the greatest living violinists. If all the violinists will play these compositions of Maurice Goldblatt it will matter very little what is said about them in the musical press.

C. W. Thompson & Co., Boston.

"A MUSICAL INSTRUMENT." Song. Words by E. B. Brown- ing, music by M. C. Milliken.

We think that a narrative of this length is more suitable for recitation with music than as a song. But the composer evidently thinks otherwise. He has varied his music to a considerable extent in order to avoid monotony and has taken a lot of trouble over a poem that lends itself reluctantly to song.

New Orleans Opera.

NEW ORLEANS, La., September 26, 1912.

The final arrangements for opera, after many weeks of uncertainty have dispelled the gloom that hovered over those to whom a season of opera means so much. The company selected by M. Layolle, manager and artistic director for Impresario Vaurigaud, will sail from France on October 11 on the steamship Philadelphia, which will reach New York on October 20. The season will be inaugurated October 31 and will continue for three months. The following are the artists thus far engaged: Tenors—Tharaud, Puttiani, Soria; baritones—Montano, Brunat, Combes; basses—Delval, Naurdy; falcon—Therry; light sopranos—Charpentier, Yerna; dugazon—Cortez; conductor—Aloo; grand comique—Gamy; trial—Joubert. "Quo Vadis," "Gypsy Love," "Merry Widow," "Waltz Dream" and "Tales of Hoffmann" will be among the novelties. It is said that M. Tharaud is an excellent tenor, who has been winning laurels at the Gaité Lyrique.

HARRY B. LOEB.

The Thomasschule of Leipzig recently celebrated the 700th anniversary of its existence.

COLUMBUS MUSIC.

COLUMBUS, Ohio, October 5, 1912.

The week has been full of music, the very first event being the Indian concert, which attracted over 2,000 to Memorial Hall, Thursday evening, October 3. The program was unique and well worth reprinting for the benefit of all who wish to get up similar entertainments. The concert was given in the middle of a conference of Indians, which was organized in this city last year about this time by Prof. Fayette McKenzie, of Ohio State University. The Indian Hospitality Association of Columbus, composed of prominent citizens, including Governor Judson S. Harmon and Mrs. Harmon, Mayor George J. Karb and Mrs. Karb, President W. O. Thompson (university) and Mrs. Thompson, Secretary E. O. Randall and Mrs. Randall and the association officers, were sponsors for the concert, which was directed by Ella May Smith. The program follows: National hymn, "Star Spangled Banner" (Keys), Miss Rathbun at the organ; March, "Tannhäuser" (Wagner), Public School Orchestra, W. D. Campbell, director; piano solos, "From an Indian Lodge" (MacDowell), "Indian Air with Variations" (E. R. Kroeger), "Autumn Comes" (Arthur Farwell), Ida McNare; "Whisper and I Shall Hear" (Piccolomini), Leila Waterman; "A Seneca Indian Maiden," Mabel Dunn, violin obligato, Chippewa Indians in costume, Michael Wolfe (Still Cloud), George Brown (Sounding Feather); love song, custom forbids a young man to address a maiden directly, he therefore sends his message in a song; death song, sung at the death of a friend or as a dirge; war song, to hearten the braves starting to war; "Hungarian Dance No. 5" (Brahms); "The Dervishes" (Theo. Bendix), Public School Orchestra; baritone songs (Robert Kerr Colville); Iroquois Indian songs, hunting song, canoe song, love song, war song, Floyd S. Crooks; organ, "Pastorale in C" (Lemare), "Even Song," with chimes (Johnston), "Theme Varied in E Flat" (Faulkes), Mabel Rathbun; "Far Off I Hear a Lover's Flute" (Cadman), Leila Waterman; Cherokees in costume, George and David Owl; bird song, hearing a bird song in the woods, an Indian gives thanks for the happiness of "even the little things which He has made"; planting ceremony, the Cherokee covers his first seed, praying for the blessing of sun and rain; ball dance, the tribal ball game is preceded by a dance kept up the entire night before the game; soprano songs, "The Land of the Sky Blue Water," "The Moon Drops Low" (Cadman), Ethel Webb Hunter; "The Erl King" (Schubert), Public School Orchestra. This concert was pronounced one of the most interesting and unique entertainments ever given in the city and the proceeds paid all expenses of the Indian delegates.

The box office opens Monday morning at the Wilken-Redman piano store, 97 North High street, for the reservation of seats of the Chicago Opera Company in "The Secret of Suzanne," which will be given Friday evening, October 11. Eighteen hundred seats have been reserved in advance by mail. The opera comes as the opening of the Women's Music Club season of fourteen concerts, all to be given in Memorial Hall. The singers who give a forty-five minute concert in the first part are Elsa Garrett, Aurele Borris, Agnes Berry and Francesco Daddi.

Johanni Galski, accompanied by Edwin Schneider, will give a song recital in Memorial Hall, Thursday evening, October 10. Madame Galski offers a charming program, including a song by her local manager, Oley Speaks.

Emily Church Benham, pianist, will be the artist at the Canton (Ohio) Music Club next week. Miss Benham is a pupil of Josef Lhevinne and represents the Women's Music Club of Columbus at the Canton musicale.

Grace Hamilton Morrey, pianist, assisted by Laura O'Kane, violinist, gave a delightful program at Memorial Hall, Thursday evening, October 3. Mrs. Morrey was in extremely fine form, excelling herself in masterly playing. She was recalled again and again. Mrs. Morrey will give an entire program Tuesday afternoon, December 17, in Memorial Hall. Miss O'Kane made a splendid impression in her violin numbers.

An unusual number of concerts is announced for the season, which fast fills the local manager with anxiety. Can it be possible that Columbus has grown musical enough to support generously all those which hope to find favor?

Some very good opera was given here the past week by the Aborn Opera Company. The operas were "Madame Butterfly," "Lohengrin," "Hansel and Gretel" and "Tales of Hoffmann." An orchestra of eighteen pieces gave good support and the various casts revealed some exceedingly fine voices. Among those who did highly commendable work were Jane Abercrombie, Jayne Herbert, Ivy Scott, Morton Adkins and Eugene Battain. Eugene Battain and

Morton Adkins were exceptionally impressive, and Leonid Samoloff and George Shields were among those who made their roles memorable. The Aborns are doing good work and deserve generous patronage. They put on the operas adequately and give a really interesting performance. Their coming is a boon to towns having little opera.

ELLA MAY SMITH.

SCHOLA CANTORUM LECTURES AND CONCERTS.

The Schola Cantorum of New York (formerly MacDowell Chorus) announces a series of lectures and concerts for the season. The dates, subjects and lecturers are: Friday morning, November 8, Kurt Schindler, musical director of the society, will lecture on "Boris Godounow," the new opera by Moussorgsky; December 6, Charles Winfred Douglas, canon of the Cathedral at Fond du Lac, Wis., will speak on "The Schola Cantorum of History"; W. J. Henderson, music critic of the New York Sun, speaks on January 3, taking "The Infancy of Opera" for his subject; Kurt Schindler again lectures on February 14, having the opera "Louise" (Charpentier) as his theme; Natalie Curtis is the lecturer for March 14, and her subject is "Some Folk Music in America." Oscar Sonneck, musical librarian of the Congressional Library, lectures on "Music in America: A Survey," on April 11. These lectures will be given in the ballroom of the Hotel Plaza.

December 11 the society gives a matinee at the New Aeolian Hall, West Forty-second street, devoting the program to music by composers in America. Wednesday evenings, January 8 and March 12, two subscription concerts are to be given at Carnegie Hall, with the following programs:

JANUARY 8.

THE DEVELOPMENT OF OPERA

From Its Earliest Beginnings to the Masterworks of Gluck.
The Gossip of the Women Bleaching at the Brook, 1567.
Alessandro Striggio (Court Musician to Cosmo de' Medici)
The Comedy of Arts in music (performed at the Court of the Este), 1594Orazio Vecchi. Amfiparnasse
The Love Scene of Isabella and Lucio.
The Scene in the Ghetto.
Three scenes from Foolish Old Age (La Pazzia Senile).
1598Adriano Banchieri
Pantalone's Serenade.
Pantalone's Wrath.
Dance of the Peasant Girls.
Lament from Ariana, 1608 (soprano solo).....Claudio Monteverde
The Page and the Damsel (duet for two sopranos), from the Coronation of Poppa. Venice, 1642.....Claudio Monteverde
Two scenes from Dryden's opera King Arthur, 1691.....Henry Purcell
Spirit and Goblin Scene (soprano and baritone soli).
Pastoral chorus, Praise of England (soprano) Hornpipe and Jolly Harvester Song.
Turkish CeremonyJean-Bapt. Lully
Humorous divertissement for baritone solo and chorus from Le Bourgeois Gentilhomme, a Comédie-ballet by Molière, 1670. (Louis XIV danced in the ballet.)
Musette, Praise of Diana, Song of the Nightingale, Gavottes from the opera, Hippolyte and Aricia, 1733 (with soprano solo)Jean-Philippe Rameau
The Four Topers (Quatuor des Buveurs). For tenors alone, from Tom Jones, 1765André D. Philidor
Coloratura air with chorus, from Ernelinde, 1767 (soprano solo)André D. Philidor
Temple Scene from Alceste, Vienna, 1767 (baritone solo and chorus)Chr. Willibald Von Gluck
Divertissement and choruses from The Village Soothsayer (Le Devin du Village), 1752. Soprano and baritone solo. (Marie Antoinette once performed the part of Colette).
Jean-Jacques Rousseau

MARCH 12.

An Evening of A Capella Music Representative of the Latest Achievements of Modern Choral Composition.
Ode from Swinburne's Atalanta in Calydon. For twenty-part mixed chorus (new, first time in America).Granville Bantock
Trois Chansons sur des vers de Charles Duc d'Orléans.
Claude Debussy
Choral settings of English and Irish folk tunes (new, first time)Percy Grainger
Ave Maria (on an enigmatic scale).....Verdi
Laudi alla Vergine (for women's chorus).....Verdi
Der Abend (Evening). Set to Schiller's ode (sixteen-part mixed chorus)Richard Strauss
Two cherubim songs of the Russian Church.
(a) By Gretchaninoff.
(b) By Rachmaninoff.

The Schola Cantorum Sight Singing Classes are limited to five persons each, and the entrance fee is nominal. The society rooms are at 106 West Fifty-fifth street.

Herzberg in New York.

Max Herzberg, the pianist, has returned to New York, after a remarkable summer season in the Berkshires. He was located in Pittsfield, Mass., and while there taught a number of pupils prominent in the society world, and besides his teaching, Mr. Herzberg appeared at several concerts. He has planned to remain in New York this season. His studio is at 215 Manhattan avenue.

The Herzberg classes promise to have a most enjoyable winter. Mr. Herzberg has toured with Boris Hambourg, but does not expect to do any traveling this year, as his work in New York demands all of his time.

Vienna's Gesellschaft der Musikfreunde has arranged a cycle of musical lectures for this season.



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ESTABLISHED JANUARY, 1880



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 SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.
 For Particulars apply to SATURDAY EXTRA DEPARTMENT.

REDIVIVUS, Meyerbeer!

AN organist is not necessarily always a man of secure footing.

ALEXANDER SASLAVSKY is to succeed David Mannes as concertmaster of the New York Symphony Orchestra.

GIULIO GATTI-CASAZZA arrived from Europe last week, and now the local operatic gristmill is beginning to buzz busily.

It was the Boston Globe which declared that Straus, the Gubernatorial candidate of the Progressives, will win in a waltz.

WHILE the regular season for shooting stars is closed, some of the new ones may be expected to fall at any time during musical activities this winter.

LATE cable news from Germany brings the information that Busoni's opera "Die Brautwahl" (whose Hamburg premiere was reported in THE MUSICAL COURIER last spring) is to be heard this month at the Mannheim Opera, with Bodanzky as leader.

MARCELLA SEMBRICH will give her annual song recital at Carnegie Hall on Tuesday afternoon, October 29, but before this date she will have made half a dozen appearances in other cities. She opens her tour in Toronto next week. Everywhere there is tremendous interest in the art presentations of this truly great singer.

UNDER the conductorship of Emil Oberhoffer, the Minneapolis Orchestra will open its symphony season October 25 with the following program: Beethoven's second symphony, Tschaikowsky's "Romeo et Juliette" overture, and Liszt's "Tasso." Marie Rappold is to be the soloist of the occasion, in arias by Weber and Bruch.

TORONTO, too, is having its troubles with theater musicians, who are demanding an increase of pay. At present most of the Toronto theaters have substituted pianos for orchestras and seem to be determined to fight the striking musicians. There is no reason why a compromise should not be effected. The theater musicians in Canada and the United States have been underpaid these many years. Up with the prices!

MR. AND MRS. HENRY HOLDEN HUSS are among the artists engaged to give concerts under the auspices of the Brooklyn Institute of Arts and Sciences. Their names were inadvertently omitted from the list mentioned in our editorial of last week. Besides a joint piano and song recital after the new year, Mr. and Mrs. Huss are to give recitals in the Brooklyn Institute series at Huntington and Jamaica, L. I.

CINCINNATI's coming symphony concerts promise to be among the best ever heard in that exceptionally musical and enterprising city. Dr. Ernst Kunwald, the new conductor whom Cincinnati called from Berlin, is an unusually gifted master of the baton, and under his experienced direction the concerts are sure to offer a series of picturesque and potent programs, brilliantly and authoritatively presented. Dr. Kunwald gave America a taste of his artistic mettle when he conducted the New York Philharmonic as a "guest" some years ago, and this country now welcomes him proudly as one of its permanent art forces, whose work is sure to be marked by dignity and striking achievement.

CHICAGO musicians are protesting against the union law fixing a minimum number of men to be

employed in an orchestra. Instead of furnishing more employment the law has worked in the opposite manner, and forty-eight musicians have been out of a position since the law became operative. Several theaters now are running without an orchestra and the managers declare they will not employ any musician until the minimum law is repealed. Joseph F. Winkler, president of the Chicago Federation of Musicians, is opposed to the law, but he has enforced it in accordance with the instructions of the union. At a meeting, which was to have taken place yesterday (October 8), efforts to have the law repealed were to be made.

MADAME SEMBRICH, by her recent published remarks about the art of bel canto and about modern opera, seems to have stirred up a hornet's nest. Some of the singers have been writing to the daily newspapers and others have sent argumentative letters to THE MUSICAL COURIER. It seems to us that Madame Sembrich's remarks were misquoted (a common occurrence in the dailies), for she is by far too intelligent a musician and singer not to be in sympathetic touch with modern vocal art and modern style in operatic composition. Nothing surely was further from Madame Sembrich's mind than to belittle her colleagues, for one of the attributes of real greatness is the ability to recognize greatness in others.

WHEN Albert Spalding gives his farewell recital—farewell for one year—at Carnegie Hall, New York, Sunday afternoon, October 20, the violinist will play five of his own compositions, two for the first time at any concert and the other three for the first time in New York. The titles of the pieces are: "Prelude," "Scherzo Giocoso," "Romance," "Musical Period," "Siciliano." Most of these compositions were written in part during Mr. Spalding's residence in Florence, Italy. The themes are for the most part of Italian flavor, and for that reason it may be inferred that they are not lacking in melody. The romance, for instance, has for its principal theme the cry of the orange vender in the Tuscan city, whose day begins when less strenuous folks are still slumbering, blissfully indifferent to the practical side of life. Mr. Spalding has treated the theme in various keys and rhythms and has made what he believes to be a musicianly, fugal and harmonic development.

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 SPENCER T. DRIGGS (No. 110).
 My commission expires March 31, 1914.

[SEAL]



REFLECTIONS

BY THE EDITOR.

PARIS, September 27, 1912.

The daily papers have had some news about the successor of Jan Blockx at the Antwerp Conservatory, which is the Royal Conservatory of Music in Belgium. The system in Belgium is not like the French system. Here in France the Conservatory is one national institution, but in Belgium each conservatory is independent and merely receives a subsidy from the national treasury. The present director of the Conservatory at Brussels, Tinel, had no relations whatever, officially, to the late Jan Blockx, as head of the Antwerp Conservatory, and, therefore, the new director, Emil Wambach, a Flemish musician, and one who was very much influenced by the late Peter Benoit, will have opportunities for doing anything he pleases at Antwerp to give evidence of his ability.

M. Wambach was born in 1854 at Arlon and studied in both of the conservatories in Antwerp and Brussels. He is an all around musician and a first class violinist; he has written an opera and cantatas and oratorios. His opera, "Quentin Matsys," based upon the romance of that celebrated painter, has had many performances in Belgium.

From Brussels comes the information that the Ysaye concerts will begin on October 27 at the Alhambra, Brussels, again, of course, under his personal management and conductorship, the first important production being Mozart's "Requiem." The second concert will be a Brahms concert, and Mr. Wendel of the Bremen Opera will conduct this, because Mr. Ysaye will be absent, playing violin solos at important concerts throughout Europe, and this will also be the case at the third concert, a Beethoven concert, which will have to be conducted by Mr. von Hausegger from Hamburg, with Mr. Friedberg as piano soloist.

There will be a French festival in Brussels, conducted by M. Lasalle, and Madame Kousnezoff of the St. Petersburg and Paris Opera will appear, and thereupon, after that, Brussels will have a Richard Strauss concert, which Dr. Richard Strauss himself will conduct.

Mr. Ysaye has nearly every night taken up, from now until his departure for America, in playing the violin somewhere or other in one of the great cities of Europe. His playing has reached such a degree of dignity and authority as to place him somewhat beyond the reach of the average criticism. With him it has attained the culmination of a virtuoso career that compares only with the renowned names associated in history with sensational performances.

A Good Idea.

I learn that Bessie Hyams will lecture in the United States this coming season on "Opera of the Day," and these lectures are to be supplemented

by illustrations in songs and words of the compositions of Sebastian B. Schlesinger. The system of lecturing for the purpose of impressing an audience with the value of musical performances has weight, provided the lecturer assumes as a basis that the audience itself is already sufficiently cultivated to appreciate more than the mere rudiments of musical ideas. Audiences that listen to lectures on music cannot be treated in the educational sense merely; there must be an aesthetic appeal to them, and that assumes that they have reached a degree of musical intelligence that will absorb the ideas of the one who occupies the position of lecturer. I learn that Miss Hyams has made a special study of these topics and gives them an interesting delivery.

Overtones.

Some one has asked me to give an explanation in these columns on the subject of overtones and what overtones really are. Before I say anything about overtones, I wish to indicate what they are called, give their various appellations. They are sometimes called overtones, and then partial tones, and also aliquot tones, and these overtones are parts of those tones which we hear as belonging to the scale, known by us now as the well tempered scale, the partial tones or overtones making a natural scale when used in connection with the scale tones.

A certain combination of overtones results in the production of a tone, that is a tone to which we give a definite name in the scale, and this tone has its definite name because its regular vibrations can be established; in other words, because its regular and its periodical vibrations can be established by a number which is indicated for each, and each tone, therefore, can receive its name. As these overtones are higher in vibration than the fundamental tone, they are called overtones, and they apply to the major scale, and by reversal, when applying to the minor scale, they descend and are called undertones. But as a usual thing they are always called overtones, as the relative condition of major and minor does not indicate ascending or descending. The whole subject comes under the treatment of acoustics and has been thoroughly exploited by Helmholtz and Blaserna. On the question of undertones Dr. Riemann published a book on Musical Logic and a book called "The Objective Existence of Undertones," in which he enters exhaustively into this subject; and a great deal has been written about it, covering the question of acoustics, which is chiefly involved.

Now comes what appears to be a paradox, and it is this, that the great composers never investigated this question of overtones and undertones, when they did their immortal work. Overtones and undertones did not seem to interest them, and there is nothing said about them by Beethoven, or

Brahms, or Richard Wagner, or Chopin, or Schubert; nothing indicates that they had any interest in the question of overtones, or undertones, or both, or neither.

Moreover, those gentlemen who have been most deeply interested in the question of overtones and, necessarily, undertones, have never had their names registered as composers of anything worth singing or playing, and consequently it must be assumed that this question of overtones and undertones was not treated by them from the musical viewpoint, but only from the physical viewpoint of sound study and acoustics, and what we know of this proves to us rather conclusively that the two studies have nothing in common.

It has been said, and there has been no authority to deny it, that Dr. Helmholtz was tone-deaf; that is, that he could not distinguish major from minor, for instance, when he heard them; and yet that did not prevent him from writing the greatest work on acoustics, and that made him actually the founder of that science. We have a music critic in New York who writes volumes on the subject of music, and yet he is unable to distinguish the transition, at that one thousandth second of a time, when a major enters a minor, or a minor a major. A test can be made to prove this, when one is seated next to that critic, who must be asked to give some sign or signal at the time when the transition takes place. The one division of tone which is called music is an art, and the other division of tone, which is termed "physics," is called a science. In physics it is not so much tone as it is sound, and what is derived from the investigation of sound. Sound is then taken up by the physicist and measured and weighed to some extent, and tested through instruments, sirenes, tuning forks, vibration shells, and sound is thereby explained, its function, its root, its extension, its division, and the subdivision of sound into tones is mathematically adjusted.

But in the art of music, tone is an entirely different proposition. In the art of music the number of vibrations which a note, representing a given tone, produces in a given time, can have no effect upon the composer or upon the listener. In the art it is not a question of how the tone is produced, but what it produces and what its relations are to other tones, and how many other tones are related to it at a given time, and how all these tones, emanating from instruments, one, two, three, thirteen or a hundred at a time, can realize for the purpose of expressing a feeling, a sentiment, an idea, a thought. There is no mathematical table necessary; in fact, the mathematical table which is required in acoustics is destructive to music, destructive in the sense of interference which cannot be tolerated, in music least of all, because music is

movement, and the slightest interruption to a movement at any one time, the slightest interruption in the production of a measure or a part of a measure, constitutes an interference which cannot be permitted. In acoustics the ear and the eye, both, are necessary; in music it is the ear only, and one sense only is the medium of transmission to the mind. The physicist must use his eyes to study his mathematical tables and his tests, and then he can make his sound tests, or he does the first and proves them by the second. In listening to a symphony no sense is applied except the sense of hearing, which then stirs the imagination, or it does not; if it does, it depends upon the composition and the listener; if it does not, it depends upon the listener and the composition. Overtones and undertones, partial tones and aliquots, and what the Frenchman calls "sons harmoniques" are all very valuable if a musical artist desires to retire into the science of the art, but it seems from all practical experience that it is not necessary at all for an artist if he feels as if he wants to apply himself to the art alone.

The Chopin Hands.

When Ernest Schelling was chosen by Paderewski himself to take his place owing to a breakdown, at the great Chopin Festival in Poland, every one noticed how much alike the great musicians' hands were to the famous cast of Chopin's hands taken after his death. Schelling's hands are indeed the hands of a true musician—sensitive, expansive and delicate—yet as our pianist is no aesthetic "fainéant," his sensitive touch has stood him in good stead in his many virile pastimes, for he loves and practises sport, too.

The man at the wheel in an automobile has need of a sensitive touch, as Mr. Schelling has found out, and who needs a more delicate hand than a mechanic and engineer? It may not be generally known, but the same sensitive and refined touch that awakes his Steinway to such pure tones serves to manipulate the intricate mechanism of the gallant motor boat Mr. Schelling has built up for himself to navigate the beautiful lake near his home in Switzerland.

He also indulges in the artistic recreation of modelling in clay, and here again his lithe and supple fingers, strong and virile with all their delicacy, stand him in good stead. Mr. Schelling's versatility is assisted progressively by his ambidexterity.

Memoirs.

A Russian statesman and writer named A. F. Koni tells the following story in his recently published memoirs: "By appointment I met some friends at Naples at the Hotel Victoria, on Santa Lucia, and this was early in the autumn, before the advent of visitors. In the dining room, at the end of the long table, we saw every day a very nervous English vicar, and next to him an American couple, who were always in a hurry and never finished either the lunch or the dinner, escaping for sight-seeing purposes. At the other end of the table there was a large family, consisting of two women, some grown children, and an elderly gentleman with a penetrating, commanding look, coming from ashen grey eyes over a strong nose, with thin lips below it and a prehensile chin. This man paid no attention to his surroundings, but used a commanding tone, was never satisfied with what the waiters brought in, and was constantly in dispute with his people or with the personnel. It seemed that his family was accustomed to his dictatorial manners, and nevertheless they appeared to worship him: the nervous vicar seemed to shrink within himself when the elderly man began his obstreperous operations, and looked at him only sideways, with a glance as if in fear of him. The Americans paid no attention to him whatever and seemed concentrated on sight-seeing designs, and sometimes we were all alone at our end of the table,

and on one occasion the old man put some questions to me, whether I had already been over at Capri, and if the trip on the steamer was a pleasant one, etc., etc., and the questions were put to me in the same dictatorial tone, to which I replied in short and laconic phrases.

"After the fifth day of my arrival we all went out to Pompeii, and only got back for dinner. In front of the hotel there were two landaus, in which the elderly man and his family and entourage took place with their small baggage, and notwithstanding the hot weather he had a kind of black velvet cap on his head, sideways, and it had an overhanging top to it, which fell over his forehead and harmonized well with his thin face, giving it a fine relief. 'My God,' I said to myself, 'I have seen that face somewhere, and if not in reality, I have seen it on a picture. I have seen him, but where?' Meantime the wagons rolled off and the old fellow looked at us pretty severely, and at the same time beckoned to us. The hotel porter looked at him with an unfriendly mien. 'Prego, il nome di questo straniero?' I asked him (which means 'Please, what is the name of that stranger?'), and the porter said 'Un tedesco,' opened slowly the book and read, 'Signor Richardo Wagner.'"

"Madame Sans Gène."

Here is an interview with Giordano, regarding "Madame Sans Gène," which was announced recently as one of the new works to be produced on the Metropolitan stage in New York this season, and which, we now learn, will be produced season after, and before I proceed on this subject I am going to reproduce the interview, published in some English papers, with Giordano:

"The idea of setting the play to music and making an opera of it," said the composer to an interviewer a little while ago, "was suggested to me by no less a person than Verdi in 1901, but notwithstanding this suggestion, coming from the illustrious Grand Old Man of Italian Opera, the idea did not take shape in my mind until a considerable time afterward. I had already arranged with Sardou and accepted his libretto for a new work, 'La Festa del Nilo,' but after his death, although several numbers had been composed by me, I put it aside, occupying myself with two other works, 'Marcella' and 'Mese Mariano.'"

"But Madame Sans Gène?" inquired the interviewer.

"I am coming to that," was the reply. "One evening later on I witnessed Réjane's impersonation of the part and the seed sown by Verdi at once took deep root and I determined on my return to Italy to find a librettist worthy of the subject and work with him like a very galley slave. I found my man in Renasto Simoni, who attacked the subject with such good results that in ten days the first act was ready for me.

"The opera is in three acts, the third and fourth of the play being rolled into one. As in the play there is the comic as well as the dramatic side and so there is plenty of relief. In his work Simoni was as enthusiastic as myself, with the result that the libretto is all that I could desire, written as it is in fluent understandable verse, with nothing high flown about it. The first act opens, as in the play, in Madame Sans Gène's laundry, and those familiar with the original can imagine what scope there is for dealing with it effectively by a composer who 'knows the ropes.'"

"I have been asked if I have employed any of the popular airs of the period, such, for example, as 'Ca Ira,' and the 'Carmagnole.' Certainly I have, but in a different way from that in which I employed such things in my 'Andrea Chenier,' where they were used with a light hand and sparingly. In 'Madame Sans Gène' I have developed and made orchestral pieces of them. To give you an instance: In the scene between Caterina and Lefebvre, when the former leaves the room where Neipperg lies wounded, a suggestion of the 'Marseillaise' is faintly heard; thence little by little it works up to the climax, when it is sung by Lefebvre and a full chorus of soldiers as they pass across the stage. For Act 2, which is supposed to take place seventeen years later than Act 1, I have written music of the lightest and gayest, for in this act gaiety is the ruling spirit;

the only difference being at the close, when Caterina (Duchess of Dantzic) is summoned to the presence of the Emperor, and turning to Lefebvre, she embraces him, exclaiming: 'I go to fight another battle which I will win, for I love thee.' In the third act the dramatic character of the music is appropriate to the situation, and there is a powerful scene between Napoleon and Madame Sans Gène, which reaches its greatest intensity in the episode when the Emperor deprives Neipperg of his sword. As you will see, Napoleon does not appear until the last act.

"In the opera all the 'dramatis personæ' sing and are accompanied by the orchestra with the exception of the Emperor. The orchestra sings for him, while he expresses himself in recitative and declamations. The whole thing ends with Napoleon and all his suite assembling previous to leaving the palace for the chase.

"I have been asked," continued the composer, "to what school of music I have shown a tendency in my new opera, and I can only reply that I have not endeavored to show a leaning to anyone, but have depended entirely on the inspiration of this heavenly lake"—and, rising, he flung wide the window beneath which stretched the sapphire blue of the Lago Maggiore.

Why is it that "Madame Sans Gène" will not be produced the coming season at the Metropolitan? That is the question that will naturally arise, because, according to the interview above, it is all prepared already. The facts are that this material of Sardou's was secured for Giordano by some one who has refused, under a contract with Giordano, to permit the opera to be given until the agreement with him under the stipulations, which have officially been filed in the courts of Italy, have been conformed with. Until the Sonzogno house, the publishers, and Giordano, the composer, agree to carry out the contract made with this party who brought the libretto from Paris to Milan, nothing can be done with "Madame Sans Gène," and that is the true reason for its postponement. I am quite sure that Signor Gatti-Casazza would give the New York papers a full account of the interview that took place in Milan at the Sonzogno office in the presence of Giordano, when he discovered what the condition was of the opera, so far as its production is concerned.

Famous Violins.

The Josef Guarnerius violin, which was owned by the late Camilla Urso, is in Paris. According to her will, it was left to the city of Boston to be placed in a golden case, which was to be hermetically sealed and put in one of the museums, similar to the arrangement for exhibiting the violin left by Paganini to the city of Genoa, and also by Sivori. The violins of those two masters can be seen at any time in the Municipal Building at Genoa, and Camilla Urso designed that her violin should be seen in Boston in a museum, put in a golden case. Now, there was no manner in which the city of Boston could appropriate the money for a golden case, in which to put the violin on exhibition, and the probability is that the good citizens in that town, through their representatives, concluded that it was better to have a violin where it could be played, because that is what it was made for; violins were not made to be put into museums, where they must necessarily be attacked by the microbe that destroys wood. Violins put into museums for exhibition gradually decay, while, when they are played, they either remain normal or improve. The habit of putting valuable violins into museums for exhibition should be discouraged, for it comes very near being a crime. If the system were followed, in course of time there would be no more valuable violins left for playing; they would all be put into museums to dry up and blow away.

There was a proviso in Camilla Urso's will to the effect that should the Boston proposition not be acceptable, the violin should pass into the hands of her favored pupil, Walter Behrens, of Paris, and it was brought over here and has been in his possession for some time, and it is played and made use of, and it gives delight to many people, be-

cause Mr. Behrens has chamber music at his home and is helping to perpetuate, not only the fine Guarnerius violin of Camilla Urso, but the fine music written by the masters in the quartet and trio form.

Muratore—Cavalieri.

The contract between Mr. Friedlander, of San Francisco, and Muratore and Cavalieri calls for seventy concerts at \$800 and \$1,300 each, making \$2,100 per concert for those artists as salary alone. The deposit is to be \$30,000, which is to be paid to the Credit Lyonnais, Paris, on or before October 30. It is understood that Mr. Friedlander has a syndicate interested in this musical project which is to be launched in November.

London Opera House.

There never was any reason for any paper to state that Otto H. Kahn as much as contemplated the purchase of the London Opera House; there was never an idea on his part to enter into any opera project of any kind in England. All that was published was mere conjecture. It may as well be said that I am prepared to prove what I state here.

BLUMENBERG.

RE GERTRUDE ATHERTON'S LETTER.

To illuminate the letter of Gertrude Atherton, published in these columns last week, there is set forth here the offending screed of H. O. Osgood (Munich correspondence of THE MUSICAL COURIER, September 4, 1912), which called forth the feeling protest of the gifted authoress:

"Items often appear in THE MUSICAL COURIER ridiculing the misuse of musical terms and phrases by authors who do not know what they are writing about. That shows simply lack of special knowledge, which I find it easier to excuse than lack of observation and information on common subjects on the part of a writer. I understand that Gertrude Atherton lived here some months winter before last gathering material for her book 'The Tower of Ivory,' the scene of which is laid for the most part in Munich and the Bavarian Highlands, but anybody familiar with Munich will find some astonishing things in the book. For instance, the hero paddles down the Isar and climbs out of his boat into a window of the heroine's house, a very difficult stunt for anybody to perform who lived later than the time of Noah, when I presume there was plenty of water even in the Isar. Except in good times, the Isar answers the description of the Arno at Florence, which Mark Twain said would be a very fine river indeed if anybody would pour a couple of buckets of water into it. Even a very slight acquaintance with the German language should teach the authoress that German words do not form their plural by adding s as in English. Such a word as 'Kellnerins'—there are numerous other similar ones in the book, printed in italics to indicate that they are German—does not exist in the German or any other language. Presumably she means the plural of 'Kellnerin' (waitress), which is 'Kellnerinnen.' And German nouns always begin with a capital letter. Mrs. Atherton states that, at the period of which her book treats, 'soubrettes' were among those whom the students sought, as what we commonly call 'lady friends.' Presumably her interpretation of that word is very elastic and includes chorus girls and members of the ballet. Certainly the crop of 'soubrettes' then must have been much larger and of poorer quality than the present one in order to be worthy of mention as a class by itself. Then King Ludwig II commands the heroine of the book, the leading dramatic soprano at the Royal Opera, to stand on the bridge at Hohenschwangau, one summer evening, and to sing, absolutely without accompaniment, some of Isolde's music for him as he listens from a window of the castle above. Probably there are no historical documents to prove that he did not do so, and it is a well known fact that he was peculiar and eccentric, but I personally believe that he was too intelligent a lover of music and of Richard Wagner to do anything as crazy as that."

COMPLETELY overshadowing in public interest the Presidential campaign and Prof. Stefansson's discovery of white Eskimos, is Doctor Damrosch's announcement on his return from Europe that he has been investigating military bands abroad, and intends to raise the standard of our army musicians here. What, are they ninety-nine percenters, too?

Beethoven and Goethe.

Bohemia's ancient town of Teplitz recently celebrated the 100th anniversary of the historical meeting of Beethoven and Goethe. The well known episode with the Empress and dukes in the park of Teplitz Palace, an episode that illustrated in such an interesting manner the character and deportment of the two great men in their intercourse with royalty, has been immortalized on canvas. Interesting light has been thrown on this event by the publication of a letter by Bettina von Arnim, who was an eyewitness to the scene. This letter, which was found among the literary effects of Fürst Pückler, reads as follows:

"He (Beethoven) gave me messages for Goethe, of how he esteemed the latter above every one else. In Teplitz a year later they made each other's acquaintance. Goethe came to Beethoven and heard him play. When Beethoven saw how deeply Goethe seemed to be moved, he said, 'Oh, sir, I did not expect that of you. Several years ago I gave a concert in Berlin; I exerted myself and believed I had something worth while to offer and hoped for hearty applause. But behold! after I had expressed my greatest raptures, not the least token of applause was to be heard. That was too much for me; I could not understand it. But the solution of the puzzle was that the entire Berlin public was highly educated, and they feelingly waved their wet handkerchiefs to assure me of their thanks. For an unpolished enthusiast like myself, that was too much; I saw that I had had only a romantic, not an artistic audience. But I don't like this from you, Goethe. When your poems went through my mind they dethroned music, and I was proud enough to want to force myself up to the same heights with you. But I have never in my life known this to be, and least of all in your presence could I have done it; hence your enthusiasm should have quite another way of expressing itself. You must yourself know how much it helps to be heartily applauded with hand-clapping; if you won't appreciate me and treat me as your equal, who will do so? To what pack of beggars can I turn to be understood?' Thus he drove Goethe into a corner, and for a moment the latter was at a loss to know how to make matters good, for he seemed to feel that Beethoven was right. The empress and the Austrian dukes were in Teplitz and Goethe received many attentions from them, and particularly in the case of the empress he was afforded no lack of opportunity for showing his devotion. Of this he informed Beethoven with dignified modesty.

"'You don't mean it' was the reply. 'You mustn't do that. It does no good; you must throw hard at their heads what they are getting from you, otherwise they won't appreciate it. There is no princess, as Tasso long ago recognized, other than the shoe of vanity which she presses. I have done differently from you. When I was to give Duke Rainer instruction, he let me wait in the ante-room, and for this I gave his fingers a good wrenching apart. When he asked why I was so impatient, I told him he had lost my time in the ante-room and I couldn't waste any more on patience. After that he didn't keep me waiting again; yes, I had proved to him that such silliness only shows their stupidity. I said to him: 'You can, indeed, hang a medal on a person, but that does not in the least make him better. Or you can make a councillor or a Right Honorable, but you can't make a Goethe or a Beethoven. Therefore, for that which you can neither make or come anywhere near being yourself you must learn to have respect. That's good for you!'

"At that moment they met the empress, the dukes and the entire retinue going out for a walk. Beethoven said, 'Keep my arm, they must make room for us, not we for them.' Goethe was of a

different mind and found the situation unpleasant. He took his arm from Beethoven's and, baring his head, stepped to one side, while Beethoven, with his arms folded, walked through the midst of the company of dukes, scarcely removing his hat when they parted to make room for him, and all greeted him in a friendly manner. Then he stopped and waited for Goethe, who with low bows had paused to let them pass. 'I waited for you,' he said, 'because I honor and respect you as you deserve, but you have showed them too much respect.' Afterward Beethoven came running to us and told us all about it, and was childishly pleased at having so teased Goethe.

"What was said is all literally true, it has not been enlarged upon in the least. Beethoven often repeated the story in the same words."

IN the Berlin Boersen Courier of September 24, a writer says, regarding Leo Slezak and his singing at a concert, that his voice at one time was very "schoen," and the writer continues, "but I believe Herr Slezak has paid his tribute to the Dollar-land by sacrificing his artistic power and health, which the Dollar-land demands from all artists." The writer attributes Slezak's false intonation to his efforts in the Dollar-land, which, of course, means our country. Reading the back files of THE MUSICAL COURIER will show the Berlin paper that when he arrived in America Slezak had false intonation, so it could not have been brought on by the Dollar-land; it must have been the Kreutzer-land that did it. The same paper speaks of a Rosa Poppe. It states that this artist, whom we never have heard of, has rejected an American manager's offer, thereby defying the opinion of the American theater directors, who say: "For money and good words we can have any German artists we want." The Berlin paper states that this is a case where money could not buy the artist. This may be true, but we need some better evidence than the mere statement of some one who quotes an unnamed American manager. Up to date there has been no record of any one refusing to go to America because of the money offered. Some artists refused to go over because they were afraid of the ocean trip, but even then it seems to us that not sufficient money was offered. All through the press in Europe we find a constant animadversion of America, and yet the whole population of the United States, outside of the poor Indians, is derived from Europe, and today we have millions of Europeans living in our country as citizens. We are, after all, nothing but a European colony, and whatever defects we exhibit are those of Europe. It seems that the Indian is not criticised, and indeed he is above criticism, because he is a dead one.

OSCAR HAMMERSTEIN says that he made a profit of \$825,000 out of grand opera. His son, William Hammerstein, declares: "To find a balance on the credit side of the operatic ledger my father must have done some mathematical gymnastics of a remarkable sort. My figures show that from the time he first conceived the Manhattan Opera House to date he has put into opera and opera houses a little over \$2,000,000. At least, I know of that much." As Oscar Hammerstein often has affirmed that money means nothing to him, it is easy to see how he might have been mistaken in his calculations.

"Ninety-nine per cent. of the music teachers in the United States are totally incompetent to teach music."—Statement of Doctor of Music Frank Damrosch in the New York Times of September 3, 1911.

"What instrument does Doctor of Music Frank Damrosch teach—or does he teach singing—and where are his pupils?"—Question propounded by The Musical Courier, September 13, 1911.

THE PERILS OF PARIS.

BY THE MUSICAL COURIER'S PARIS REPRESENTATIVE.

Under the heading of "Girls Who Long for Paris," THE MUSICAL COURIER in its issue of September 11, 1912, publishes an article taken from the pages of the New York Evening Sun, which seems to require some answer if only for the sake of correcting the wrong impression which it gives of Paris life and girls (as well as men) who come here to study. Of course, I only refer to that part of this article which alludes to music students. The article says, for instance, that "the girls who study hard are the art and piano students." If this means anything at all, it means that the vocal and violin students do not study hard, which is a statement not only positively untrue, but likely to do harm to many serious students of these branches by giving their families a wrong impression and by deterring other families from sending their girls here to finish their education.

It is perfectly true that a great many of the girls who come here to Paris to study music, whatever branch of music it may be, fail to get all that they could out of their stay here. One thing that is greatly to blame for this is just these well meaning and philanthropic homes founded by rich Americans for the sake of taking care of American girls who cannot take care of themselves. The practical working of these homes is that they generally get just the wrong girl. The girl who wants to be wild will not live in one of these places, the other sort of girl is very glad to have comfort and company cheap, but would not come to any harm anyway. One thing is sure, and that is, that the average American girl knows how to take care of herself in any country under any circumstances, and those who go wrong here do so with their eyes wide open. Another thing is equally certain, and that is, that these homes destroy entirely that opportunity, which means more than anything else in European music study, of getting a taste of that real art atmosphere which we so woefully lack at home.

This art atmosphere has nothing whatever to do with immorality or with any conception or ideal of morality whatever. The nearest I have ever come to getting a definition of it is that it is a wholesome respect for all art endeavor, whether financially successful or not, and not only respect and admiration, but also envy of the man or woman who is endowed with that sort of sensitive nature which makes it possible to call him an esthete.

Now, to be perfectly honest on this subject, we must acknowledge that we in America would feel rather ashamed of any of our sons or brothers who would weep as Wagner wept on his first return to German soil after his long exile, or who would fall down and kiss the soil of his native land as Tschai-kowsky did after one of his trips abroad. In America, if our sons and daughters feel thus strongly, they learn very quickly to suppress their feelings for fear of ridicule, and the constant suppression generally ends in rendering such feelings altogether impossible.

And so it is with all deep feelings. We dare not show them at home. If we have them we soon get the idea that we ought to be ashamed of them. Instead of cherishing every such internal manifestation as being an evidence of that talent which may one day make us great artists, we do our best to get rid of them as useless rubbish, burdensome in this practical world of dollars and cents.

Now, no country of the world today so worships those who were capable of deep, intricate feeling as does France. The poet who is most honored today in France is Alfred de Musset, the most elu-

sive of esthetes, and with him stand Paul Verlaine, Stephan Mallarmé, Charles Baudelaire, and a number of others, less great, but belonging to the same school. And the music of modern France is chiefly influenced by these poets or the trend of thought which they represent.

That the girls who come to Paris to study music generally go away again without any real conception of all these things is no doubt true, but it is none the less deplorable, and the reason of it is simply that these well meaning American ladies, mentioned above, stand in the way of this sort of thing, imagining it to be immoral and having, being American, and not being themselves artists, no conception or realization of its real value.

To talk about Bohemianism and immorality in this connection is altogether absurd. The men who are making the poetry and music of France today are neither more nor less immoral than the rest of their fellow countrymen. They work hard, spending many hours every day at their desks, and are earnestly endeavoring to give the world the best that is in them. As for their product being the result of mere striving for originality, a futile affectation, as is so often stated by critics of England and America, that simply shows how our prosaic minds are incapable of understanding the minds of these men who are steeped in art, whose life and breath is devoted to art and to art alone. (Read "Ave," by George Moore.)

This article of which I am speaking goes on to say that "the American girl who is here studying for opera has ceased to be taken seriously." By whom? They certainly take themselves seriously and are taken seriously by their teachers. That they go away from here and are never heard of afterwards is no doubt true of many of them. But then "many are called and few are chosen," and we cannot all be geniuses. As to the matter of French diction, that is not nearly so serious as is often thought. Many American girls have succeeded in getting on the stage here and hardly a single one of them has had a really good French pronunciation. In fact there was a time here when the success of the Americans was so manifest that many of the French opera singers adopted the American accent! It caused much comment at the time, and there seems to be a sort of revival of it now that Mary Garden is with us again. Can any further evidence be required than that Mary Garden, for one, has this American accent which her French sisters are trying to copy? The Paris society world "finds it charming," and that is the best reason for having it and keeping it, or trying to get it if you haven't got it. Of course, it need not be added that we Americans cannot hear it at all. We cannot see what the French find to criticize in our pronunciation of so simple a word as "moi." But when any French writer introduces an American into one of his novels, he lets us say not "moi," but "moah." No doubt I say "moah" myself, but I can't for the life of me hear it if I do, and I don't even understand what the French intend to represent by that spelling of the word.

But it is not that which keeps Americans off the Paris stage. It is, first, that they want to be paid, forgetting entirely that these houses get the gold medal pupils from the Conservatoire for next to nothing. And then, after all, do you singers think you would be taken in for principal parts at any of the great opera houses of the world? Do you think your applications would be considered at the New York Metropolitan, at Chicago or Boston or

Philadelphia, at Berlin, at Covent Garden or the Scala? Then why at Paris? You hear that Germany is the place for Americans to go to get engagements. But where in Germany? To the little towns, of course. Then why not go to the little towns of France? The operas are as good there as they are in Paris, the repertoires are a great deal better. If you want the inestimable benefits of French acting why not go to Rouen, Nancy, Bordeaux, Marseilles, or to Antwerp, Brussels or Amsterdam? After all, if there is anything in you, you will soon be found out, even if you sing in the smallest town, and you will have infinitely more chance of getting good press notices in the small towns than you will in the big ones.

But there is another large class of students here: those who come for the purpose of perfecting their knowledge and of getting the prestige of a Paris education. And ninety-nine per cent. of them (with apologies to Doctor of Music Damrosch) make good. They go home with a real knowledge. Many of them go to small towns or cities and make a lot of money, giving value received for every dollar of it. The only thing I would quarrel with them about is the fact that they take home with them so little of that art spirit of which I have spoken above and which we so sadly need in America.

I must repeat again that Paris is the place in all Europe where one can become an artist. I mean mentally an artist. The physical education can be gotten anywhere, as well in America as in Europe. For that there is no need to come abroad. But that essential atmosphere exists only here. It is well worth coming for, but when you get here you must be sure you get it.

I cannot close this notice without making a remark about the Americans who come here. They seem to be divided into two distinct classes. One class comes here with the idea that it is very devilish to make a round of the cabarets, the supposed haunts of Bohemianism, which are really only show places kept up for the purpose of swindling unwary foreigners. The other class comes with mind so intent upon hard work and the avoidance of temptation that they oscillate between their own rooms and their teacher's studio, and see nothing either of Paris or Paris life. It need hardly be added that these people, neither the one nor the other of them, get any real benefit from their stay in France. They get to know nothing of French literature or French art, and still less of French thought. You see that ethics and morality have nothing whatever to do with the question, as they have most assuredly nothing to do with art in any of its forms or manifestations. But the point of it all is this: that there are a great many hard working American music students here in all branches of music, and that the great majority of them make good to the extent that their talent admits of it.

THE agitation for the prolongation of the "Parsifal" rights in favor of the heirs of Richard Wagner continues, and a pamphlet has been issued, signed, among others, by Eugen d'Albert, Ansgorge, Hans Thoma, Felix Draeseke, Richard Strauss, and many others, appealing to the German nation to take a stand against the production, at large, of works designed originally for a fixed place. The division of opinion on the topic makes it impossible to secure any action, and some of the leading German daily papers deny the right or presumption of any suggestion of establishing retroactive legislation. The probability is that "Parsifal" will enter the holy domain of universal publicity at midnight of December 31, 1913. Wagner was born in 1813; add up the figures 1-8-1-3 and you will find 13. He died in 1883; the extreme figures are 13. But if you add 1-9-1-3 it produces 14, and if you should add 1-8-8-3 you will find 20. However, there is a 9 in each case. See?

Style, Literary and Musical

It is no uncommon occurrence to hear a man say: "I mean to write a book on that subject one of these days"—as if the writing of a book was a pastime to be undertaken in moments of leisure! And, no doubt, any one can write a book of some sort. A collection of printed pages, bound together between two covers, is a book in the same sense that the murderers in "Macbeth" were men.

Ay, in the catalogue ye go for men;
As hounds, and greyhounds, mongrels, spaniels, curs,
Shoughs, water-rugs, and demi-wolves, are clept
All by the name of dogs.

In a catalogue the "Foolish Observations of a Blockhead" are a book as much as the "Works of Shakespeare" are. And in the market place the circulars and leaflets describing butter and giving the price of tripe are called literature.

We find the same anomaly in music. For if the perpetrator of the "Honey Bunny Rag" is a composer, what is Brahms? Is he a composer, too? The great composer spends his life trying to avoid writing the selfsame drivel which the bad composer is so eager to publish. In this case the step from the sublime to the ridiculous is the stride of the seven leagued boot.

In the catalogue, however, all works consisting of dots, printed on paper ruled off into five lined staves are called music. What is the difference between the good and the bad? Why are some compositions called good, and others bad? The success of a work does not make it a good work, except from a commercial point of view. Nor does the failure of a composition prove its lack of merit. The one quality which all good works of art, literature, music must possess is style—style in the most comprehensive sense of the word. A good style means, first, correct grammar; second, logical sequence of ideas; third, that undefinable charm or attractiveness which belongs to the individuality of the author.

Herbert Spencer, in his "Study of Sociology," points out the incoherence in the thought as expressed in an essay by Addison. In an essay on style Spencer candidly acknowledges his own lack of attractiveness of style. His actual words are: "Let it not be supposed that styles free from such defects as I have pointed out are therefore to be classed as good styles. I am far from saying or implying this. Other traits must be possessed—aptness of words, variety of form, freshness of metaphors, euphony—traits which, as I know to my regret, innate faculty alone can achieve."

Of course it would be well if authors had the grammatical solidity and the logical coherency of Spencer together with the "aptness of words, variety of form, freshness of metaphors, euphony" of Addison. But where is such a combination to be found? Some readers admire Spencer's order and symmetry, and can see nothing but a chaos of flowery language in Addison. Others revel in Addison's dell of wild flowers and look on Spencer's writings as a useful but unattractive and well kept potato patch.

A fugue by Bach and a mazurka by Chopin, for instance, are sufficiently far apart for purposes of comparison, or contrast. We might say that Bach's fugue was exceptionally coherent in thought, logical in development, and had sufficient individuality and euphony to make it interesting. Of the Chopin mazurka it might be said that it was exceptionally beautiful in sound, eminently characteristic of the manner of the composer, and was sufficiently coherent and logical to satisfy any one who was disarmed by the spell of its beauty.

But Bach and Chopin have one common meeting ground—they both avoid vulgarity. A taint of vulgarity in a musical or literary work is like theanker in the rose; or, rather, let us compare it to

a germ of decay and putrefaction in an otherwise perfect fruit. But purity of style is like an antiseptic that prevents deterioration in the wear and tear of years. We are not speaking of morality, but of style when we use the word vulgarity. The most indecent epigrams of Martial and satires of Juvenal are perfections of literary style, however much they may offend our moral sense. And many of the most devout and heartfelt sermons of our priests and clergymen are commonplace and vulgar as examples of literature. Our popular Sunday school hymns are, for the most part, trivial and vulgar in musical style.

Some of our readers may ask: "Well, what if they are; what difference do Sunday school hymns make to our composers?"

Our answer is that they make a very great deal of difference. Let us explain. It is a generally accepted belief that an author can write his best only in his mother tongue. It is very important, therefore, that the kind of language which a child hears, and which becomes his mother tongue, should be good. Had Shakespeare lived in the Rome of Augustus Caesar instead of in the London of Elizabeth he could have been enrolled with Virgil, Horace, and Catullus. If Emerson had lived in Athens in the golden age of Pericles he might have become a model for all succeeding writers of Greek. If Bach had been born and brought up in Pittsburgh it is certain that seventeenth century counterpoint would not have been his musical mother tongue. If Beethoven had seen the light of day in Hester street and been reared in the darkness of ignorance of a Bowery tough we should have had no immortal nine symphonies from him. For it must be borne in mind that men of genius are not born with their works in embryo within their brains. All that they have is a capacity to use the materials and ideas with which they are surrounded. And it is this that makes it so important that the child should have the right environment.

How is a New York child with the natural genius of a Mendelssohn to become what Mendelssohn became when his childhood is spent in hotel dining rooms, hearing rag time and Viennese waltzes, in Sunday school hearing P. P. Bliss and Ira D. Sankey, at school hearing the vulgarities of the music hall? Do we exaggerate? If this is not the reason, then why is it that so few, so very few, of our American composers can rid themselves of commonplace phrases and vulgar rhythms even when they are most serious in their desire to write great works? It is not sufficient that the work contains great themes and fine ideas. To be a work of art, it must be free from blemishes. And that ability to avoid colloquialisms and vulgarity in literature is greatest in the boy whose mother tongue was good English. Likewise, the young composer who has his youthful and impressionable ear filled with the melodies, harmonies and rhythms of music that is elevated, strong and refined has a decided advantage over his equally talented rival whose surroundings were unmusical and uncultured. The youth with the unpropitious early environment can acquire by study a knowledge of the masterpieces of musical literature. The difficulty, however, is for him to avoid any traces of the vulgar music he heard so often as a child. Like the cloven hoof of Mephistopheles, it will reveal itself from time to time, no matter how many garments of gentility he may put on.

Style is the stumbling block of most composers and authors. The young student of music often thinks he is ready to be a composer when he has mastered the rules and acquired a certain amount of facility in harmony and counterpoint. But he is wrong; for style is the greatest art there is, and

many authors and composers believe that the facility of writing which has come with practice necessarily means improvement. This is another fallacy. One can acquire the greatest facility without bettering the style one iota, and the man that writes the most is often the man that writes the worst. Facility is a blessing only to the extent that it helps a writer to be natural. Was not Beethoven one of the most laborious of composers. He had facility alone in the creating fragments and sketches. The polishing and perfecting of the style cost him no end of trouble. His highly developed judgment told him what to leave out as well as what to keep. And it was what he left out that perfected his style. What he put in was the production of his genius.

It is not irrelevant to our present subject to call attention to the verses which Gray omitted from his "Elegy in a Country Churchyard" when he finally allowed his manuscript to be published. An inferior poet would have retained the rejected verses, exactly in the same way that the inferior composer retains his unworthy phrases with the good, probably for no other reason than that they were written with facility.

It is doubtful, however, if a good style can be acquired by one who, in Spencer's words, lacks "aptness of words, variety of form, freshness of metaphor, euphony." But it is certain that there are many writers and composers who, though possessing all the necessary mental qualifications, nevertheless write in an inferior style only because they have not had the proper instruction from competent masters.

With further details of the plans of Hammerstein for an opera circuit, including Washington, and the distribution of folders outlining the plan for the development of Washington by a "Committee of 200," one would expect the temperature of the "most beautiful city in the world" to rise; but can musical Washington's enthusiasm ever go beyond a certain point without a financial boost from Congress? Vain thought, that Congress will ever help Washington musically, unless it should come about in such a way as the Washington Development Committee of 200 plans—that is, the granting by Congress of a thousand acres of land to be laid off in a beautiful park with each State of the Union represented by its own building, their buildings to be erected and maintained by the States, thus securing a permanent home for the exhibit of national resources individually presented. Here is the point—an orchestra is planned to be supported by the city, an orchestra which will rank with the best and which will give daily concerts at a small fee. Heinrich Hammer, director of the Washington Symphony Orchestra, is the chairman of the music committee of the "Committee of 200," and his wide experience as director of orchestras in Europe will assure the very best results in the undertaking. The details of this plan are extremely interesting and open up a new field in America for the attitude of State toward art and music.

Forty years is a long period in life, in any pursuit, and yet it seems as if Geheim Hofrat Privy Councilor Ernst von Schuch, director of the Opera at Dresden, could not be much older than forty years, judging from appearance and activity, although he has just been celebrating the forty years as director at Dresden. When the scene opened at noon on September 22, the Royal box was occupied by the Crown Prince of Saxony and the two princes, Friedrich Christian and Ernest Heinrich. A decoration was bestowed by the King through intendant Graf Seebach, and an address was delivered and the director made appropriate reply. Everybody who is counted as anybody in Dresden was either present or by proxy or had sent some appropriate word. At night Von Schuch directed the "Meistersinger," which was produced with en-

tirely new mise-en-scene, and he received a popular triumph besides an artistic one. Forty years! Forty years at one desk, doing steadily and progressively such work tending to culture and a softening of the human disposition towards the finer impulses of nature! It is not often that a man has the opportunity to illustrate with the record that he knows how to grasp it.

PROMINENT among the musical events of the coming season, both in New York and Brooklyn, will be the subscription concerts of the Philharmonic Society in New York, that famous orchestra whose concerts for seventy years have witnessed the triumphs of a long line of eminent conductors and artists from Theodore Thomas and Seidl to Richard Strauss, Safonoff and Mahler—from Jenny Lind and Rubinstein to the greatest artists of modern times who have visited America. The names of many of the most famous composers appear on the list of honorary members of the New York Philharmonic, men who in much treasured letters have paid tribute to the organization and its importance in the advancement of American musical art. Dvorák chose the New York Philharmonic to give the first performance of his noted symphony "From the New World," and was present on that important occasion. Wagner gave the Philharmonic much encouragement, while Liszt, many of whose works it first introduced in this country, was no less appreciative of the orchestra's high standard and achievement. Beginning middle of November, the Philharmonic again will give its usual series of sixteen Thursday evening concerts, sixteen on Friday afternoons, and eight on Sunday afternoons, in Carnegie Hall, Manhattan, and five Sunday afternoon concerts in the Academy of Music, Brooklyn. The management has spared no expense to make this winter's series equal in enjoyment to any yet given, as is proved by its list of soloists, published recently in THE MUSICAL COURIER.

It is stated that one of the demands of Italy, in the unofficial peace conversations being carried on in Switzerland, is for the immediate erection of opera houses in Tripoli given over to the Italian repertory. The Milan Monopoly is licking its chops in anticipation.

Nobody seems to wish to take Standard Oil money. Why not organize a permanent New York orchestra to act as recipient? The tainted money would be accepted cheerfully, with no questions asked.

NEW YORK'S tax assessors, in their annual report, put down the value of the Metropolitan Opera House at \$3,120,000.

GERMAN music papers travel backward. They are still busy reporting the concerts of the season of 1911-12.

Helen Hulsmann's Successes.

Helen Hulsmann, artist pupil of F. Antoinette Ward, of the Van Dyck studios, plays standard piano works by Liszt, Bach, Westerhout, Rubinstein, Grieg, Beethoven, Scarlatti, Mendelssohn, MacDowell, Chopin, etc. She invariably creates instant curiosity because of her extreme youth (she is but twelve years of age), followed by sympathetic interest, and this in turn by flattering attention; and finally comes the resounding applause which the observant critic knows is the real thing. Appended are two press excerpts, one from the Far South, the other a reproduction of a notice printed in the columns of THE MUSICAL COURIER:

Helen Hulsmann made many friends in this city by her extraordinary piano playing. She has a large and interesting repertory, which surprised and pleased her audience.—La Grange Reporter, La Grange, Ga., December, 1909.

Helen Hulsmann appeared as solo pianist at the Wanamaker Auditorium. She played Chopin's "Berceuse" and the MacDowell "Csárdas" and won hearty applause. Her technic is clean and her general performance quite professional in effectiveness.—MUSICAL COURIER, New York, November 29, 1911. (Adv.)



VARIATIONS

When I get time I intend to write a primer for the American composer of serious music. Before I forget, let me jot down some of the material:

How may an American composer be recognized?

By his sad, slow smile, and the habit he has of biting his finger nails at concerts where foreign compositions are played.

What is an American composer's favorite occupation?

Telling about the publishers who offered him fabulous sums to stop writing serious music, and to woo the muse in the popular vein.

What does the American composer think of writers of popular music?

He regards them with contempt.

What do the writers of popular music think of the American composer?

They are too busy to say.

To what does the American composer attribute his penury?

To the notion that his fellow countrymen mistakenly prefer the music of Beethoven, Bach, Brahms, Wagner, and all the other European tone masters who came before, between, and behind those mentioned.

What is the abiding ambition of the American composer?

To eat.

Why do the publishers return most of the American composer's works?

Because return postage is enclosed.

Andrew Carnegie has been president of the New York Oratorio Society for twenty-five years. Perhaps that's what was the matter with it.

On this page will be found a piece of music perpetrated in a leisure quarter of an hour by Arthur Hartmann, violinist, composer and wicked musical wit. Even the layman will be able to recognize the familiar "Valse Bleue," but it is to tonal sharps that the Hartmann subtitle must appeal particularly—"as Claude Debussy might have written it."

Bert Leston Taylor scooped a gem of music criticism from the Pensacola Journal, prints the excerpt in his sparkling Chicago Tribune column, and calls the pearl "A Florida Enchantment." Listen and learn: "Tuesday night when Miss Porter sang in the Chautauqua auditorium at De Funiak, Fla., such songs as 'Ben Bolt' and 'When You and I Were Young, Maggie,' many of the older people wept as fond memories of the past were awakened, and when she sang 'You Had Better Ask Me' and 'Three Little Chestnuts' the children as well as grown people were filled with laughter. But when she sang 'The Flower Song' the



souls of all were stirred with the emotions of powerful musical conceptions. In the bird songs one could hear the cooing of the pigeons as they built their nests and the chirping of the wren as it twittered to and fro. In the grand opera selection, 'Parla,' the souls of all were stirred to their deepest depths by the waves of wonderful music that swept one away as though the voice of angels had sung the anthem of the ages."

"Most men of genius," says the Popular Science Monthly, "have dark eyes and curly or wavy hair." 'Tis true. The description exactly fits the second barber on the left side as you enter the Hotel Astor shaving emporium. His hair cutting is inspired.

Pianists, a tip! Inside stable information has it that J. Weissmann's B major piano concerto is an unduly neglected work.

Leopold Stokowski, conductor of the Philadelphia Orchestra, who is spending all his wakeful time at rehearsal just now, was approached the other day by a budding concert vocalist, gender feminine, who asked for advice as to how to get her "picture and write-ups in the papers constantly, the way Melba does."

"It is very simple," replied Stokowski, kindly; "become a Melba."

"Flo" Ziegfeld hit the nail on the head when he printed this notice in one of his musical comedy programs: "Owing to the length of the performance, the plot has been omitted."

Leo Liepmannsohn, Berlin bibliophile, offers for sale 2,093 books on the theory of music. Of course, they are all different.

In the Boston Herald, young Philip Hale says: "Leo Slezak is announced in Germany as 'the German Caruso.' A German once said to Coleridge, 'Klopstock is our Milton,' to which Coleridge answered: 'Klopstock is a very good Milton—for the Germans.'"

Another Hub critic, H. T. Parker, publishes a delightful Muck interview in the Boston Evening Transcript. Among other interesting information furnished to Mr. Parker by Dr. Muck were these remarks concerning Erich Korngold, the boy composer of Vienna: "In Berlin, it seemed, the cautious were wary lest they should misjudge the music of the boy, the prodigy, Erich Korngold. A few were courageous enough to believe this full fledged composer at fifteen a pathological rather than a musical phenomenon, and Dr. Muck chose the word pathological as though he had a certain sympathy with their point of view. Touching anyhow—and the conductor flicked into mischievous wit again—was the irony in Korngold's case of father and son. The elder Korngold is the reviewer of music for the Neue Freie Presse of Vienna, learned, able, sought and feared. For years past he has fought the newer tendencies in music from Strauss to Debussy. And suddenly his son becomes a prodigy, composing in the new idiom as though by instinct, the first prodigy of ultra modern music. Therein is the ironic and also in some respects the pathological side of young Korngold. He is not, it seems, an attractive youth, like the Mozart to whom the enthusiasts compare him. He is a fat and lumpish boy, somewhat middle aged even at fifteen, and dropping into an emergency when an absent pianist was hindering the performance of his trio, as though to fill the gap were all in the day's work."

Triplex glass, invented recently in France, is claimed to be unbreakable. Operatic stage managers should be careful to steer clear of it when they put on Dukas' "Ariane et Barbe-Bleue."

"A la polacca" long has been a familiar musical expression. Will it be "à la Polacco" after Giorgio of that name begins his activities at the Metropolitan Opera as temporary substitute for Toscanini?

Somebody suggests that soiree musicales be called "Conversations of Music."

Prof. Hugo Becker has been appointed an Eagle of the Third Class.

Singers desiring to become members this season of the Association for Insulting Accompanists should make application early. The waiting list is long.

Siegfried O'Houlihan was sitting at the Café des Beaux Arts a few days ago, talking in a loud voice (as is his wont) and munching the free olives which the service provides. "You see, I have a musical nature through and through," he remarked; "I am eating olives just because the orchestra is playing Spanish music." As a matter of fact,

the piano and violin were performing the slow movement of a Grieg sonata, but Siegfried is not the kind of a man to be corrected with impunity.

Unsigned, uncredited, and captioned only with the title, "Music Hath Charms," I am in receipt of the following:

Maelstrom of sound—strings, voice and wood,
Wagner to ragtime's tintillation:
The "music" of my neighborhood
Shall serve me now as inspiration.
And show, to their abiding shame,
The things they do in "music's" name.

Of love's innocuous delight
Sings Millie in erotic frenzy;
Isolde (she's a Wagnerite)
Pounds out the peace march from "Rienzi,"
While Tony, rough and rather scratchy,
Assaults the prologue to "Pagliacci."

One neighbor shouts: "Oh, you big doll!"
Another mauls the "Miserere";
Marie plays "Echoes from the Ball,"
And Wilhelm flirts with "Die Walkeure"
As Bella bawls (no one knows why)
An air from "Madam Butterfly."

Peter torments a slide trombone,
McFadden does things to a cello,
Jean wrestles with a saxophone
That squeaks and makes me feel like hello
When he attempts—mort de ma vie—
"Allons enfants de la patrie!"

And so it goes from morn till night,
Sans pause, sans rest, così fan tutti,
Until my hair is turning white
And people say I'm going nutti.
I love my music, played or sung,
But oh, you "Götterdämmerung!"

A few more hisses and Arnold Schönberg will be one of the best liked composers.

It isn't that art really is dead, as George Moore asserts, but that the public has stopped buying his books.

A few days ago a young man presented himself for matriculation at the new Columbia University School of Journalism.

"I would like to become a music critic on a daily paper," he said.

"Why?" asked the professor in charge.

LEONARD LIEBLING.

Robert S. Piggott's Versatility.

Robert Stuart Piggott at the piano plays, sings, recites, and tells stories, and this many sidedness led the editor of the Washington Post to print the comment: "Mr. Piggott presented so varied a program that one is tempted to suggest that he add a V, for versatility, to his R. S. P." He has recently come to New York with a repertory embracing the master works of German, French, Italian and American composers; early English, Scotch and Irish songs, and a wide range of character studies in various dialects. Being the author and composer of several well known songs ("Nora," "Patsy," "Hush-a-Bye"), a great deal of Mr. Piggott's material is unique. Last spring he made pronounced impression, claiming instant attention, at the critical Century Theater Club, Hotel Astor, and this resulted in a definite hit. Pupils are beginning lessons, and he has an urgent invitation from a prominent Boston musician to visit him. He heard Mr. Piggott at York Harbor, and wrote a charming letter of appreciation.

New Dates for Christine Miller.

For the second consecutive season Christine Miller has been engaged by the Philadelphia Choral Society for "The Messiah," to be given December 13. The Oberlin (Ohio) Musical Union and the Evanston (Ill.) Musical Club have also secured the services of Miss Miller for this Christmas oratorio on December 10 and 19, respectively. As before announced, Miss Miller sings "The Messiah" for the third consecutive season with the New York Oratorio Society, December 26 and 28.

Robert M. Mohr, manufacturer of organ pipes, died at his home, 2903 Valentine avenue, in the Bronx, New York City, September 26. He had retired from business many years ago, turning his plant over to his four sons. Mr. Mohr made the pipes for the organ used at the Centennial in Philadelphia, in 1876, and for the organ in the Cathedral at Garden City. He was also distinguished as the maker of the first phonograph horn for Thomas A. Edison.

Nordica Opens Fall Tour.

An audience of magnificent proportions greeted Madame Nordica and her assisting artists at the Academy of Music, Halifax, where the diva opened her fall tour of twenty-six concerts, under the direction of Frederic Shipman, on September 26.

The following accounts from the leading Halifax papers show with what enthusiasm the great singer was greeted:

A feast of music more than royal was enjoyed at the Academy last night, when Lillian Nordica appeared for a second time before a Halifax audience. It is safe to say that no musical event in the history of Halifax ever gave more unalloyed pleasure than the program of last evening in which the diva was the central figure, and where the violin playing of William Morse Rummel and the piano accompaniments of Romayne Simmons added much to the brilliance of the concert.

Lillian Nordica, as already stated, had been heard on a previous occasion in Halifax. The majesty, sympathy, delicacy and witchery of her voice have lost none of their power. If anything she seemed better than before. As a matter of fact, Nordica was in excellent voice, not a vestige of "cold" or other trouble so frequent when singers come so near the ocean as Halifax.

There were five groups of songs, and after each was an encore which was graciously responded to. The infinite variety of Nordica's voice, its varying moods and shades of beauty were well exemplified. The closing number was the stirring "Der Erlkönig" by Schubert, and in the second half was the ever lovely "Angels Ever Bright and Fair." Altogether Nordica gave about twenty songs.

After her first group she sang "The Year's at the Spring," by Mrs. Beach, the words by Wordsworth. Her next encore was "Mighty Lak' a Rose," a plantation melody by Nevin which Nordica has made famous. The diva sang it into popularity in the interest of Nevin's widow, who has received a royalty therefrom on three-quarters of a million copies.—Halifax Herald, September 28, 1912.

Madame Nordica has again charmed and captivated music loving Halifax. After a lapse of seven years the famous American prima donna returned to win another triumph in concert and to demonstrate that her wonderful voice retains its pristine freshness and power.

The audience which greeted her at the Academy of Music and filled the house to the topmost gallery was representative of our best citizenship and a right royal welcome—a welcome which had in it a warmth of personal interest—it gave the diva. From her first appearance until the final dramatic number it was a series of ovations rarely accorded to any singer in Halifax.

It was not alone her singing, great and artistic as it was, but the charm and grace of her magnetic personality which won the hearts of the audience. Madame Nordica herself seemed to be greatly pleased with the enthusiastic appreciation of the audience, and graciously responded to encore after encore, supplementing the set program with several charming numbers. Altogether the concert was a success worthy of the famous artist. "The greatest concert ever heard in Halifax," was the comment heard on all sides as the audience dispersed.

But not only did Madame Nordica herself satisfy the highest expectations of her audience, but she also showed her true artistic sense in the choice of her assisting artists whose exceptional merit made every number worthy of its place on a really great program.

When Madame Nordica first came before the public, a prima donna was expected to hold an audience by mere beauty of voice and vocal gymnastics; nowadays, something more, namely interpretation, is demanded.

That Nordica knows how to sing goes without saying, and certainly her voice shows no lack of agility in the more florid passages, but that this wonderful woman has kept fully abreast of the times and has become a great "interpreter" was fully demonstrated by her marvelous rendition of her long, varied and difficult program. She had all that world-felt thrill in her voice and her interpretations from the glorious aria from "Tannhäuser" to the exquisite little encore "Mighty Lak' a Rose" was incomparable.

One of the attractions of the program was its great variety. There were French, German and many English songs, a selection from oratorio and a grand opera aria, in fact something to satisfy every musical taste. So great an actress is Nordica and so strong her dramatic temperament, that unlike the majority of operatic stars, she shines as brilliantly on the concert platform as on the operatic stage. Even without the stage setting, or the costume of the role, she yet brings the whole scene vividly before her auditors.

In the numbers "Ich Grolle Nicht," "But Lately in Dance," "Springtide," Elizabeth's aria from "Tannhäuser," and notably Schubert's "Erlkönig," her dramatic power was especially shown, while her wonderful technic appeared in such songs as "Damon" and the oratorio number "Angels Ever Bright and Fair." The great prima donna was most generous in responding to encores, and in addition to her exacting program gave the following four numbers: "The Year's at the Spring" (Mrs. Beach), "Mighty Lak' a Rose" (Nevin), "Zephyr" (Belchman), "Matinata" (Leoncavallo). These were all very enthusiastically received, but the splendid climax of "The Year's at the Spring," and the tender sweetness of "Mighty Lak' a Rose" were perhaps most appreciated.—Halifax Morning Chronicle, September 28, 1912. (Adv.)

Mishel Sciapiro's Correction.

Mishel Sciapiro, violinist, recently engaged as head of the violin department of the New York College of Music, Hein and Fraemcke, directors, writes THE MUSICAL COURIER as follows:

NEW YORK, October 4, 1912.

Musical Courier:

DEAR SIR:—Will you kindly correct a little mistake in THE MUSICAL COURIER about me? It is true that I studied for several years with Professor Sevcik, but I also studied with Prof. Hugo Heermann for over two years, and I think it no more than right that his name be mentioned. Also that I not only specialize in the Sevcik method, but that I employ in teaching the unexcelled combination of the Sevcik-Heermann method. Professor Heermann's mastery of the bowing arm is as well known as the Sevcik left-hand "specialties." Professor Heermann has written and also said he considers me one of the great violinists of the day. Kind regards from

(Signed) MISHEL SCIAPIRO.

AN INTERESTING MUSICAL GATHERING.

Group of Distinguished Artists Recently Photographed at the Home of Mr. and Mrs. Arthur M. Abell at Berlin.

At the home of THE MUSICAL COURIER in Berlin a musicale is given by Mr. and Mrs. Arthur M. Abell on every Monday afternoon throughout the season. On September 16 the musical gathering was of particular interest, because among the artists were four distinguished American conductors—Frederick Stock, of the Theodore Thomas Orchestra, Chicago; Dr. Ernst Kunwald, the new conductor of the Cincinnati Orchestra; Carl Busch, conductor of the Kansas City Symphony Orchestra, and Theodore Spiering, formerly of the New York Philharmonic.

An interesting feature of the afternoon program was the largo from Bach's double concerto for two violins, played by Mr. and Mrs. Abell on the two most beautiful Stradivarius violins from the famous collection of D. J. Partello, Mrs. Abell's father. These violins, known as the "1690" and the "Duke of Edinburgh," are among the few instruments made by Stradivarius that are still in absolutely perfect condition. Mr. and Mrs. Abell were supported at the piano by Dr. Ernst Kunwald, who is not only a great conductor, but also an admirable pianist. The entire Partello collection of violins, the greatest and most complete in the world, contains thirty-seven old masterpieces, also a most remarkable collection of bows, among them being no less than seventeen by François Tourte, the greatest of all bow makers.

This is a full list of the artists on the photograph: Reading from left to right: First row—Arthur M. Abell, Carl Flesch, Hon. D. J. Partello, Frederick Stock, Dr. Ernst Kunwald, Carl Busch, Theodore Spiering. Second row, left to right—Fräulein Jolles, Kapellmeister Richard Löwe, Louis Persinger, Jascha Jacobson, Mrs. Abell, Josef Lhevinne, Cecil Fanning, Zetta Gay Whitson. Last row, left to right—Eleanor Spencer, Mr. Schulz-Priska, Herr Lowe, Jr., Professor Krüger-Nystedt, Mrs. Busch, Mrs. Niessen-Stone, Mrs. Sprague and Mr. Turpin.

ST. LOUIS MUSIC.

St. Louis, Mo., October 3, 1912.

George Sheffield, the well known tenor, is back after a four months' course of study in Berlin and Paris. In Berlin he studied under Conrad von Bos and Fritz Lindemann for six weeks and then went to Paris and spent some time with Jouin, chef de chant at the Gaiety Lyric. Mr. Sheffield has memorized over thirty new songs by Duparc, Debussy and others, with which he will delight his audiences during the coming season.

Mrs. Francklyn Knight, contralto, has returned after a four months' course of study with her former teacher, Braggiotti, spending the time at the villa of Braggiotti, at Firenze, near Florence, Italy, where the beautiful environments make life one "glad, sweet song." Mrs. Knight will open her studio in the Musical Art Building shortly, and resume her work as soloist at the First Church of Christ, Scientist.

This office has received a post card, mailed in Vienna, from Dr. Clement Strassberger, head of the Strassberger Conservatories of Music. He reports having a delightful

trip, and finding novelties which he will impart to his pupils this season.

The Chicago Grand Opera Company, under the direction of Andreas Dippel, will come to St. Louis for a one night's engagement, November 2, giving "The Secret of Suzanne" at the Odeon. The beautiful one act opera will be preceded by a one hour concert. The cast for the "Secret of Suzanne" consists of Alice Zepilli (who sang Micaela in "Carmen" during the grand opera season at the Odeon last February, and the Mechanical Doll in the "Tales of Hoffmann" the previous season); Francesco Daddi, who will have the role of the dumb servant, and Alfredo Costa, the young Roman baritone. The concert will include numbers by other equally famous members of the Chicago Grand Opera Company in addition to some songs by Daddi. The

when taught by the old methods. Miss Pettingill plans to have normal classes in ear training, dictation, reading and keyboard harmony, but in addition to giving her ideas to teachers will emphasize this work with all of her pupils.

Agnes Lemaire, of the Royal Academy, London, has returned from a successful season at Charlevoix, Mich., and has reopened her studio in the Musical Art Building.

Mr. and Mrs. Clinton Elder have returned from a ten weeks' vacation, and are busy at work with a large class at their studio in the Musical Art Building.

The Aeolian Company, whose weekly recitals under the management of Serge L. Halman have for years been a delight and an education to thousands, announces the

first recital of the season for Friday evening, October 4, at which two of St. Louis' favorite vocalists will take part, Mrs. Francklyn Knight, contralto, and George Sheffield, tenor, Serge L. Halman will be at the Pianola and Aeolian pipe organ, and will be assisted by Charles F. Strickland, two most accomplished performers and accompanists with these instruments. The program will be as follows: "Oberon" overture (Von Weber), Aeolian pipe organ and Pianola; scherzo, op. 31, B flat minor (Chopin), the Pianola; "L'Ultimo - Canzone" (Tosti), Mrs. Knight, accompanied by the Pianola; Hungarian Dance, No. 6 (Brahms), the Pianola; aria from cantata "The Swan and Skylark" (Thomas), Mr. Sheffield, accompanied by the Pianola; "Ave Maria" (Gounod), Aeolian pipe organ; "When Two That Love Are Parted" (Secchi), "Danza" (Chadwick), Mrs. Knight, accompanied by the Pianola; valse, op. 64 (Chopin), "Trinity Chimes" (Decker), the Pianola; "Donna voiser moris" (Tosti), "I Know of Two Bright Eyes" (Clutsam), Mr. Sheffield, accompanied by the Pianola; "Pomp and Circumstance" (Elgar), Aeolian pipe organ and the Pianola. DAVID J. MACDONALD.

John Adam Hugo's New Studio.

John Adam Hugo, the pianist and teacher, is now located in his new studio, Room 16, Metropolitan Opera House Building, New York. Mr. Hugo has been engaged as soloist for the first concert by the New York Liederkreis this season.

Madame Garrigue Home.

Esperanza Garrigue, the well known vocal teacher, returned October 1 from a long vacation in Europe, and reopened her studio last Saturday at Heathcote Hall, 609 West 114th street, New York, where she anticipates a busy season.

The concerts of the Frankfort Museums Gesellschaft began October 4 and are again under the direction of Willem Mengelberg. They consist of twelve Friday night concerts and six Sunday popular concerts. Dr. Max Reger is to appear in Frankfort on February 21, 1913, in a chamber music concert, and Carl Flesch on December 27, 1912 in a similar concert.



GROUP OF NOTED ARTISTS AT THE BERLIN HOME OF THE MUSICAL COURIER.

original score by Wolf-Ferrari, which was written for string orchestra, will be used here for the first time. The opera will be presented with the scenery and costumes of the original production. The St. Louis production is under the direction of Hattie B. Gooding.

Arthur Davis, organist of Christ Church Cathedral, is meeting with great success with his monthly recitals. He gave his thirteenth recital last Sunday night to a capacity audience and rendered the following program: Andante, with variations from the "Septuor," Beethoven; "Morning" ("Peer Gynt" suite), Grieg; "Scherzo Fanfare," Laret; "The Curfew," Horsman; "War March of the Priests" ("Athalie"), Mendelssohn.

Alice Pettingill, who has spent the past year in Paris, is once more a member of the Musical Art Building coterie of musicians. Miss Pettingill, while abroad, became interested in the work of Mr. Schwartz, of the Paris Conservatoire, who has had extraordinary success in the teaching of ear training, musical dictation, sight reading and keyboard harmony, and Miss Pettingill has determined to give more attention to these branches of musical education than formerly, and has written a book based upon the system used by Mr. Schwartz, but composed principally of original ideas, which this progressive teacher feels confident will make these essential subjects clearer, more interesting, and more readily comprehended than is possible

Theodore H. Bauer on "Elijah."

Theodore H. Bauer, general manager of the Majestic Grand Opera Company, which is to present Mendelssohn's "Elijah" this season in grand opera form, has issued the following statement concerning the interesting production in question:

"The Majestic Grand Opera Company is born to supplement the permanent grand opera organizations of Chicago, Boston, Philadelphia and New York.

"In its present organization the new opera company is capable of presenting a repertory of Italian, French and German opera in their respective languages. This means that the singers we have engaged to appear in the first American production of the opera 'Elijah' are material for international grand opera fame.

"The reason managers are compelled to charge \$5 and \$6 for grand opera in America is because the fame of the singers once established creates a fabulous value. The talent and artistic work of the singers we have engaged in Europe for this special tour of 'Elijah' is equal, in some cases perhaps superior to that of artists whose names command fabulous sums. We have looked for talent more



T. H. BAUER,

General manager of the Majestic Grand Opera Company, in his New York office.

than for names, and this has made it possible for us to present grand opera in America at the regular theater prices of \$2.

"We do not forget that the American people are the most intelligent and eager musical audiences in the world. It is they who make the fame of unknown European singers, and create for them the fortunes which they earn here. Frequently the fame which inflates the value of international singers lasts long after their voices are in decadence. The artists engaged by the Majestic Grand Opera Company, Inc., have for the public many surprises in artistic excellence. Several of them will achieve international fame for themselves during our American tour.

"In making the first American production of Mendelssohn's 'Elijah' in the form of grand opera we make our debut to the American people not as a venture, but as the beginning of a permanent organization in grand opera. 'Elijah' will be sung in English. The dramatic and scenic opportunities of the operatic production have in them many of the features of Wagner's 'Parsifal.'"

Musical Season Opened in Oberlin.

The opening recital at Oberlin (Ohio) Conservatory of Music, given last week, was presented principally by members of the faculty. The program follows:

Three silhouettes for two pianos..... Arensky
Misses Babcock and Ewing.

Legende for violin..... Ethel Barnes
Miss Woolley.

Sonata for organ, No. 11, first movement..... Rheinberger
Professor Stiven.

Trio in F for piano, violin and cello, first movement..... Godard
Professors Breckenridge, Kohler and Goerner.

Les Cloches du Soir..... Cesar Franck
Post im Walde..... Weingartner

Song of Sunshine..... Goring Thomas
Margaret Jones Adams.

Sonata for piano and cello..... Nicode
Scherzo and larghetto..... Nicode

Professors Breckenridge and Goerner.

Kotlarsky-Evans Recitals in Ohio.

Sergei Kotlarsky, the young Russian violinist, and Edith Evans, pianist, have just returned from Ohio, where they appeared with great success under the management of the concert bureau of the Von Ende Music School.

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GREATER NEW YORK

New York, October 7, 1912.

Hallett Gilbete is still at "Melody Manse," Lincolnville Beach, Me., his beautiful summer home, which has been pictured in *THE MUSICAL COURIER*. He has had a very delightful summer, and a very successful one, giving several recitals, and booking engagements for this season. He remains in Maine until after the annual Maine Festivals in Bangor and Portland, conducted by William Rogers Chapman. During this month he has recitals at Lynn, October 22; Fitchburg, October 24, and North Adams, October 30. In November he is to give recitals of his own songs in New York, Philadelphia, Baltimore and Washington, beside filling a number of private engagements. A notable success was "An Evening with Hallett Gilbete," for the Behr Club, at Hyannis, Mass., August 30 (Madame Backus-Behr). Each of the artists who took part had to repeat a song, and his new "Minuet la Phyllis" had to be sung three times. Other successful engagements were as follows: Beverly, Mass., August 27; York Harbor, Me., August 31, and Portsmouth, N. H., September 1.

Henrietta Speke-Seeley, whose studio is in the Metropolitan Opera House Building, has some promising voices in charge. An unusually interesting pupil is Vivyan Donner, who, following a year's study with Mrs. Seeley, surprised her friends by securing an engagement in the "Merry Countess" company, at the Casino, where she sings six evenings and two matinees a week. She is only sixteen years old and in high school, where she continues the work of the course, stands well in her classes, and is art editor of the high school magazine. She continues her vocal training with Mrs. Seeley. Gifted along several lines it is safe to predict a brilliant career for the comely young girl. It is uncommon to find a school girl so ambitious and capable, not at all hard worked or driven. Back of it all is an unusual mother, of course!

E. A. Jahn, bass soloist of the Collegiate Church of St. Nicholas, Forty-eighth street and Fifth avenue, sang last summer with great success at Chautauqua, N. Y. He appeared in the oratorios, "The Redemption," "Stabat Mater," "The Creation," "The Seasons," and in solos, and made a fine success, evidence of which follows in quotations from a local paper:

"The Wanderer" and "My Abode" (Schubert) were sung by Mr. Jahn. The mellow resonance and richness of his lower tones are only equaled by the remarkable depth of his range.

Gounod's "Redemption" and Rossini's "Stabat Mater."—Mr. Jahn sang "Pro Peccatis" with full comprehension and excellent quality of tone; his singing throughout the two works was exceptional.

Haydn's "Creation."—"Rolling in Foaming Billows" gave Mr. Jahn opportunity to display the flexibility of his voice as well as his powers of dramatic expression. He appeared to decided advantage, evidencing the fine quality of his voice.

Mr. Jahn had splendid opportunity in the "Snowy Breasted Pearl" of which he availed himself, and in the dancing measures of "Mary Cassidy" he gave a touch of lightness most desirable.

Haydn's "Seasons."—Mr. Jahn proved himself as reliable a singer in oratorio as in any other kind of vocal art. His breadth of tone and command of the resources of vocal technic all showed to advantage; he gave great pleasure.

"With Joy the Impatient Husbandman" is one of the most attractive solos in the whole work, and he sang it with the necessary cheerfulness and spirit.—Chautauqua Herald.

Mr. Jahn is available for Sunday afternoon church work.

Elizabeth K. Patterson spent fifteen years in Paris and London studying, singing and teaching. In Paris she studied three years with Madame Marchesi. In London, with Sir Charles Santley. Her many press notices mention her success in concert and oratorio. Students wishing to study piano, violin, theory, composition or languages may arrange with Miss Patterson for lessons with the best teachers of the metropolis, with whom she is in personal touch. Classes in music are taught by the Misses Fletcher, sisters of Mrs. Fletcher-Copp, inventor of the Fletcher Music Method for children. Miss Patterson, writing *THE MUSICAL COURIER*, says: "I was much interested in the current article by Editor-in-chief Blumenberg regarding Madame Marchesi, with whom I studied. The trouble with our vocal pupils is that they mostly think of the money they can quickly make and not whether they can really sing."

Herman Spielter, composer, teacher of piano and theory, and Mrs. Spielter, vocalist and teacher, have returned from an extended stay in Europe. Many of the Spielter songs are familiar on both sides of the ocean. His "German-American Hymn" is to be sung by the Brooklyn Saengerbund, December 1, and other works for male and mixed chorus are features of various programs in process

of construction. Mrs. Spielter studied in Berlin with Frau Geller-Wolter, and gives vocal instruction; she had the advantage of instruction from some of the best teachers in Europe, supplementing this by extensive experience as teacher and singer.

Henrietta A. Cammeyer, pianist and teacher, announces the opening of her studio for piano instruction, October 7, at the Oregon Apartments, 162 West Fifty-fourth street, corner of Seventh avenue, near Carnegie Hall, elevated railroad, subway, etc. For eight years assistant to Dr. William Mason, also a pupil of MacDowell, and thoroughly conversant with the Lechetizky method, Miss Cammeyer keeps in touch with the most advanced ideas and aims to develop her pupils along the broadest lines of study. Monthly classes in which the pupils have the advantage of playing for each other form an important feature of her work. By permission she refers to J. S. Auerbach, C. Andrade (New York), H. M. Adams (Brooklyn), George D. Barrow (Rye), Mrs. H. D. Bab-



O JOY! THE OPERA SEASON IS NEARLY HERE!!!

cock, Robert W. Brown, Dr. Holbrook Curtis, Henry E. Coe (New York), Mrs. Nathaniel B. Day (Summit, N. J.), Mrs. Henry A. Earle (Pinecrest, Hastings-on-Hudson), Mrs. Richard Carley Hunt (Greenwich, Conn.), Waverly W. Hallock (Brooklyn), Mrs. John A. Logan, Jr., Mrs. Charles H. Lee, Mrs. Pierre Mali, Mrs. Alfred S. Major, Mrs. Alfred L. Manierre, Mrs. Henry A. Murray, Alice L. Morse (Brooklyn), Mrs. Henry Fairfield Osborn, Edward D. Page (Oakland, N. J.), Mrs. C. H. Russell, Oscar Saenger, Harry Rowe Shelley, Charles Steele, Mrs. Edward B. Sexton, Mrs. Hiram Sibley, Mrs. Roswell Skeel, Jr., Mrs. John T. Terry, W. B. Tallman, Mrs. Frederick Van Beuren, Mrs. Atwood Violet, Cornelia Williamson (New York).

Frederick E. Bristol sends *THE MUSICAL COURIER* a post card postmarked Long Lake, Harrison, Me., saying he resumes vocal instruction at his new studio, 143 West Forty-second street, next Monday, October 14. The card bears a picture of "Camp Bristol," with the ever youthful Mr. Bristol standing on the roomy veranda.

Eleanor Altman, the Stojovski pupil, whose recitals at the von Ende Music School, as well as her playing elsewhere, has received general commendation from those who heard her, plans to give a piano recital in December. Her brother, Joseph Altman, is a successful piano pedagog.

Prof. Samuel A. Baldwin announces that a chorus of mixed voices is being organized, to meet Tuesday evenings, beginning October 15, in the Great Hall of City College. Notable choral works are to be sung. Application for membership may be made to Professor Baldwin in the hall, Thursday, October 10, from 4 to 6 p. m., and Monday, October 14; also from 7.30 to 10 p. m. on Thursday and Friday of this week. Nominal dues, not exceeding \$1 annually.

The Musicians' Club makes the following announcements:

SUNDAY NIGHTS.

The informal Sunday evening musicals will be resumed October 6, at 10 p. m. Members willing to contribute musical numbers are requested to mail their names to the Entertainment Committee. Details of the Sunday evening activities will be posted every week on

the bulletin board at the club rooms. The restaurant will be open as usual during the entire evening.

THE RESTAURANT.

The winter schedule in the restaurant has been resumed. Those members who have not sampled our cuisine are cordially urged to do so. They will find it one of the most attractive features of the club. "The more, the merrier." Lunch: 12 to 2. Dinner: 6 to 8. A sample menu is inclosed. While this will be changed from day to day the general character will remain the same. Tips are positively prohibited at all times.

TREASURER'S NOTES.

The response to our letter of September 30, in reference to the issue of notes to liquidate over due bills for original furnishing has not been what was expected. About half the notes have been taken by seventy of the members. With our membership of over eight hundred, it should not be necessary to place these notes outside of the club. It is hoped that members who have not subscribed and intend to, will do so at once.

USE OF THE CLUB ROOMS.

It is urged that the commodious and comfortable club rooms, the advantages of which are obvious, be used to the fullest extent: for appointments, lunches, dinners, afternoon tea, etc.

Except when otherwise stipulated, members are privileged to bring guests. Guests must be accompanied by members.

A. B. PATTOU, Chairman,
WALTER DAVID,
MRS. J. CHRISTOPHER MARKS,
GRACE L. HORNBY,
House Committee.

October, 1912.

Emma Thursby, who usually spends her summers abroad, has for the first time in years remained in America, where she passed a most enjoyable time visiting old friends at Bar Harbor, Newport, Martha's Vineyard, Long Island, and at Dr. and Mrs. Jokrichi Takamine's beautiful Japanese home, "Sho Foo Den," Merriwold Park, N. Y. She was for a month at her old friend and fellow artist's home, Clara Louise Kellogg-Strakosch, who, by the way, celebrates her silver wedding on November 9. Miss Thursby has now returned to the city, resuming vocal instruction this week. Her pupil, Reba Cornett-Emory, who has been abroad, has returned to her old position as soprano of the Broadway Tabernacle. Marta Wittkowska, another pupil, who sang in this country last season with the Chicago Opera Company, has been engaged for the Vienna Royal Opera as leading contralto.

Moritz E. Schwarz plays the following organ numbers at Trinity Church, 12.20 noon, Wednesdays:

OCTOBER 16.

Sonata in B flat.....Mendelssohn
Allegro.
Andante.
Allegretto.
Finale.
Indian Summer Sketch.....Brewer
Intermezzo, Sixth Symphony.....Widor
Torchlight March.....Meyerbeer

OCTOBER 23.

Fantasia in G major.....Bach
Prayer in D.....Faulkes
Pastoral Sonata.....Rheinberger

Platon Brounoff has removed to 147 West 111th street, convenient to the subway, Sixth avenue elevated railroad, etc. He teaches voice, piano and composition, and has recently completed several compositions for piano, grand orchestra, etc.

Sunday evening, October 6, at the Peddie Memorial Church, Newark, Louis Arthur Russell and the Memorial Choir gave a musical service with the following selections: Mendelssohn's "Hear My Prayer," Gounod's "137th Psalm," Barnby's "King All Glorious," and two compositions written for the occasion by Mr. Russell, "O Come Let Us Sing" ("Venite"), for tenor solo and chorus, and "Come, Christian Pilgrim, Come!" for soprano and baritone solos and male chorus. The soloists were Jessie Marshall and Mrs. Orrie Kinsey Taylor, sopranos; Samuel Craig, tenor, and Ernest van Nalts, baritone, with Alma Holm and Ethel Pursel, pianists, assisting Mr. Russell, organist and director.

F. W. RIESBERG.

Henri Scott's New Roles.

In addition to the roles which he sang with such marked success with the Chicago-Philadelphia Opera Company last season, viz., Mephistopheles in "Faust," Ramfis in "Aida," King Mark in "Tristan," Hunding in "Die Walküre," Alvis in "La Gioconda," Sparafucile in "Rigoletto," Raimondo in "Lucia," Nero in "Quo Vadis," Painter Monk in "Le Jongleur de Notre Dame," etc., Henri Scott will be heard as Don Basilio in "Barber of Seville," and Tackleton in "Cricket on the Hearth" during the season of 1912-13.

Mr. Scott will sing Ramfis in "Aida" in the opening performance at the Metropolitan Opera House, Philadelphia, October 31. He will also sing Sparafucile in the Rigoletto of Titta Ruffo on the occasion of the celebrated baritone's debut in this country, November 4.

Since his debut at the Manhattan Opera House in 1909, this gifted American basso has risen steadily—not the least of his achievements being a successful season at the Teatro Adriano, Rome, Italy, in 1910-11—to the position of leading basso of the Chicago-Philadelphia Opera Company.

Gottfried GALSTON

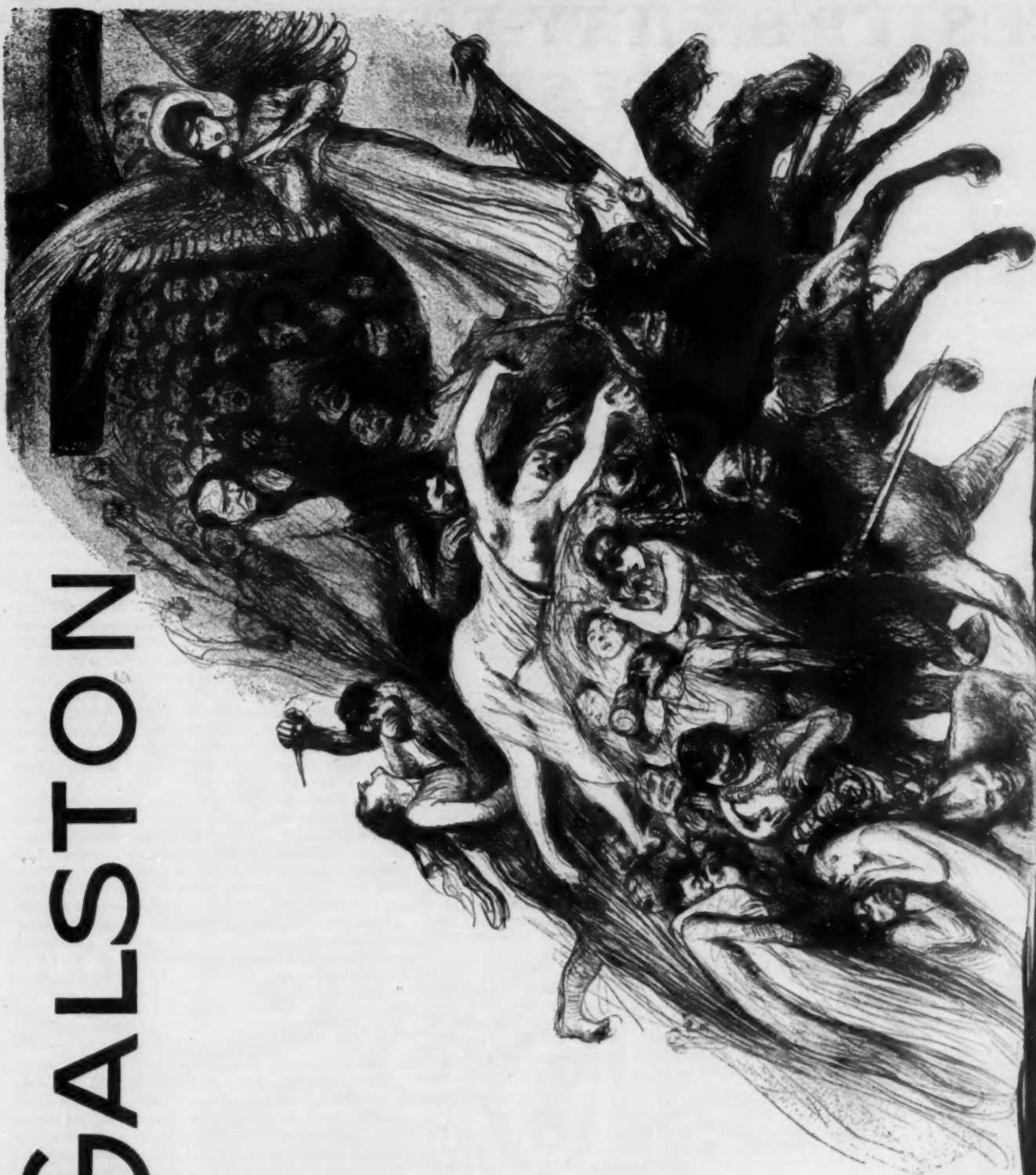
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WORCESTER'S FIFTY-FIFTH ANNUAL MUSIC FESTIVAL.

Hotel Warren,
Worcester, Mass., October 4, 1912.

Worcester's fifty-fifth annual music festival has come and gone! The lights are out. The last encore has been granted the rapturously approving multitude, and nothing remains but the satisfaction of knowing a task has been well accomplished and the resolve to improve upon past efforts by better and still better work in the future.

In accordance with the policy of the management, which aims to give annually a new or seldom heard choral work, the choice this year fell on Georg Schumann's "Ruth," which received its first performance in this country by the Apollo Club of Chicago, February 7, 1910, but heard for the first time in Worcester at this festival. This then for the choral feature, and the list of soloists including Mesdames Gluck, Homer, Hudson-Alexander, Margaret Keyes and Josephine Knight, with Lambert Murphy, William Wheeler, Horatio Connell and Reinald Werrenrath completing the roster of singers, Madame Mero, pianist, and Irma Seydel, violinist, for the instrumentalists, Arthur Mees and Gustav Strube, conductors, and sixty members of the Boston Symphony Orchestra with the chorus of 400 to complete the ensemble, the forces engaged in the undertaking were indeed brilliantly equipped to bring the whole to a splendid conclusion.

The opening concert therefore, which ushered in the festival, October 2, brought a program, composed of Parker's "Hora Novissima," with Alma Gluck, Margaret Keyes, William Wheeler and Reinald Werrenrath for the quartet of soloists, and Verdi's "Te Deum" for chorus and orchestra as the first number. To speak of the virtuosity of a choral body may perhaps sound a trifle strained, but as no other phrase so aptly expresses the singing of this chorus its use must be permitted here. Clean, true to pitch, admirably balanced, the singing of the double and a capella choruses of the Parker work left nothing to be desired while the magnificent volume of tone in the opening "Te Deum" of the Verdi number was absolutely thrilling and proved conclusively that Conductor Mees had done wonders with the fine vocal material at his behest.

Of the soloists Alma Gluck scored a conspicuous success with her work on this occasion, and roused frenzied enthusiasm in her appearance at the closing concert Friday evening. Possessing every attribute that makes for great success—a beautifully appealing voice, the grace and personal charm which singles her out among thousands and a sincere desire to make the most of her gifts, Madame Gluck has created for herself in the comparatively short period of her career an artistic position second to none among the young prime donne now forging so successfully to the front.

Margaret Keyes displayed the soulful velvety quality of her voice to excellent advantage in her solo, "Gens duce splendida," and gave an equally fine account of herself at the concert on Thursday afternoon, when she displayed vocal qualities that more than justified Andreas Dippel's selection of her as one of the prominent contraltos among his list of singers for the Chicago-Philadelphia Opera Company. The friends of Miss Keyes, who have followed her successful concert career with interest, will be equally interested in the wider future now opening before the gifted singer.

William Wheeler, a newcomer among Worcester Festival forces, created such a decidedly favorable impression with his fine tenor voice, smooth vocal delivery, musical certainty, and the dominant note of authority with which he imbued his part, that his reappearance another season may be confidently anticipated.

Constant growth in sonority, volume and richness marks Reinald Werrenrath's vocal development, and thus every appearance becomes more notable than the preceding one. Artistically, Mr. Werrenrath imbues all he essays with the musical fervor and sincerity that bears its convincing message directly to the hearts and understanding of his hearers. Hence it is always a renewed pleasure to hear the young baritone, irrespective of whether the rather thankless task in the "Hora Novissima," or the part of the Priest in "Ruth," which he sang the following evening, serve as his vehicle of expression. Equally artistic and convincing on both occasions, Mr. Werrenrath proved what a singer of brain and personality may accomplish in every line of vocal endeavor, and earned the enthusiastic appreciation of his hearers in consequence.

The second concert, Thursday afternoon, brought the following orchestral program with the young violinist,

Irma Seydel, in her debut before a Worcester Festival audience:

Symphony No. 2 in D major, op. 73.....Brahms
Concerto for violin No. 4, in D minor.....Vieuxtemps
Love Scene from Feuersnot.....Strauss
Che faro senz' Eurydice, from Orfeo.....Gluck
Margaret Keyes.

Suite, op. 9.....Enesco

So called connoisseurs usually have a pleasant habit of decrying the youthful artist, by saying that lack of life's experience makes for corresponding lack in artistic expression. While this may be true in the main, it is nevertheless a fact that many are born so divinely gifted that they are enabled to express many of life's phases without the necessity of living through them. Of such, Irma Seydel, the sixteen year old violinist, may be cited as a conspicuous example. Her talents and achievements are so substantial and legitimate that she does not need the gloss of youth by way of apology, since she is well prepared to be judged on the merit of her work pure and simple. More than this the young lady bears the unique distinction of being American born, having received her entire training in this country with her father, Theodore Seydel, member of the Boston Symphony Orchestra; Gustav Strube, the well



ALMA GLUCK AND HER FRIEND, MISS JEWELL, WITH THE TWO PICKANINNIES WHICH THEY KIDNAPPED TEMPORARILY FOR VIVID PICTORIAL ILLUSTRATION.

known composer, conductor and violinist, and with Charles Martin Loeffler, the noted composer, violinist and teacher—and at the tender age of thirteen having made her European debut with the Gürzenich Orchestra of Cologne under Conductor Fritz Steinbach, scoring a phenomenal success. With this by way of introduction, nothing much is left for the critic to say other than the phrase "she fulfilled all expectations."

A tone full, firm and beautifully rounded, ample technical resources, a sound sense for musical values and the charm of a youthful personality appealing to old and young alike, made Miss Seydel's appearance on this occasion an unqualified success. So insistent, indeed, were the demands for her reappearance at the close of the concerto that the rigorous "no encore" rule was broken, and the young violinist played for an additional number the Chopin E flat nocturne to the harp accompaniment of Heinrich Schuecker.

An excellent rendering of the Brahms symphony and the sympathetic accompaniment he gave Miss Seydel signalized conspicuously Mr. Strube's work on this occasion.

The offering of the third concert, Thursday evening, brought the choral event of the festival in the much anticipated performance of "Ruth." Even "Artist's Night" (the closing concert) did not exceed in interest this event, which attracted many out of town choral conductors, Boston musicians and music lovers generally, to a hearing. But, aside from the interest aroused, and as a matter for musical consideration in itself, Georg Schumann's new work was well worth the labor entailed in its preparation by reason of the unique expression of the patriarchal and idyllic which typified this music and welded it so cleverly to the score. That the modern harmonic form served the expression of the composer's ideas best means nothing, since Wolf-Ferrari has done likewise, and very successfully. But the outcome is a work possessing sincerity, strength, vitality and a melodiousness which, despite the constant dissonances, fascinates and compels attention. Taxing for chorus, orchestra and soloists, because of this, Dr. Mees brought such sound preparation to bear upon the manifold difficulties contained in the

score, that the chorus met every test, climactic and otherwise, with superb artistic confidence. Aiding this ensemble with sympathetic knowledge and musical distinction came the quartet of soloists with Madame Homer as Naomi, Caroline Hudson-Alexander as Ruth, Horatio Connell as Boaz and Reinald Werrenrath as Priest.

Opulent of voice, the rich, dark quality of which served the purpose of the sorrowing Naomi exceptionally well, Louise Homer brought her great talents to bear upon the interpretation of her role and achieved a great and signal success. This however was only the forerunner of the veritable furor she created the following evening when the enthusiastic plaudits of the large audience met their favorite once again with all the fervor she has invariably evoked at her previous appearances in Worcester.

Mrs. Hudson-Alexander brought a dramatic breadth of interpretation and wealth of vocal resource to bear upon her part that stamped her at once the ripened artist of the Nordica type of attainment who should shine in great Wagnerian roles. More than all, too, Mrs. Alexander possesses the beautiful timbre of voice in its upper range that can best be likened to the lovely tone of an old Cremona violin. A thankless task in a way was this role, but so well carried out that this ought to be but a mere beginning to great and wide-reaching achievement for the brilliant soprano.

The gentle and kindly Boaz was typified to the life by Horatio Connell, who brought to his task the velvety vocal quality of a splendid baritone voice which has already earned him an excellent reputation in the short time he has been before the American concert public. His return engagement, following so closely upon last season's solo work at the Worcester Festival, proves conclusively the favor Mr. Connell has found with the music loving audience which rewarded him with enthusiastic applause at the close of the exquisitely beautiful duet between himself and Mrs. Alexander.

A word of commendation is due the fine work of the orchestra, which acquitted itself admirably, while too much cannot be said in praise of Dr. Mees, who must have labored indefatigably to bring forth such a splendid, well-rounded ensemble of this difficult work.

The fourth concert Friday afternoon enlisted the solo services of Yolanda Mero, the brilliant Hungarian pianist, and Josephine Knight, soprano, who assisted the orchestra in the appended program.

Overture, Egmont.....Beethoven
Piano concerto in G major, No. 2.....Tchaikowsky
Yolanda Mero.
Villon, symphonic poem No. 6.....Wallace
Il est Doux, from Herodiade.....Massenet
Josephine Knight.

Overture to The Flying Dutchman.....Wagner

The choice of the seldom played G major Tchaikowsky piano concerto for a festival performance, stamped Madame Mero as one having the courage of her convictions, since the composer's B flat minor concerto has a far stronger popular appeal. But, once the pianist appeared on the scene, the warmth of her reception proved that her hearers remembered well the deep impression of superb virtuosity and well rounded musicianship she made with her previous appearance among them. On this occasion she enhanced her former success by the fervor and romantic fantasy with which she graced her performance, notably in the slow movement, and the immense temperamental but well controlled sweep of her technical resources. Always conscious of the effect she wishes to produce, Madame Mero neither forgets nor neglects to state clearly the intentions of the composer. This reserve force in a pianist of her youth and fiery temperament places Madame Mero in the front rank of resident artists, without distinction of sex, since the overpowering virility softened by her beautiful womanliness completes a uniquely gifted personality. The tremendous ovation and many recalls which rewarded her efforts were but a just compensation for Madame Mero's splendid achievement.

A painstaking young artist with a brilliant voice, Josephine Knight, won a distinct success at her appearance, and delighted the many friends and pupils from Worcester and Boston who had come expressly to hear her. Miss Knight is the type of singer with brains who deserves all praise, since, not content with possessing the vocal material, she is an indefatigable worker, so that each appearance marks a distinct gain over the previous one. This fact has created a demand for her services in choral and recital engagements throughout New England and farther afield.

The orchestral feature of the afternoon was Mr. Strube's conducting of the symphonic poem, "Villon," by Wallace. An interesting work filled with luminous imaginativeness,

Mr. Strube brought its varied beauties clearly and sympathetically to the attention of the hearer. And in this connection it will interest the musical public to learn that Mr. Strube has been offered a fine post as conductor for a well known orchestra, his sterling musicianship and brilliant creative talent having called that to him without any seeking on his part.

The fifth and closing concert Friday evening brought the following program for performance:

Overture to The Bartered Bride.....Smetana
Voi Griseldis, from Griseldis.....Massenet
Lambert Murphy.
Depuis le Jour, from Louise.....Charpentier
Lo! Here the Gentle Lark.....Bishop
Alma Gluck.
Flute obligato by A. Brooke.
Symphonic Waltz.....Stock
Oh, Pretres, from Le Prophete.....Meyerbeer
Louise Homer.
Dances.....Debussy
Solo harp by Heinrich Schuecker.
O Paradis, from L'Africaine.....Meyerbeer
Lambert Murphy.
L'amer, from Il Re Pastore.....Mozart
Alma Gluck.
Violin obligato by J. Hoffman.
Rhapsodie in A major.....Lalo
O Don Fatale, from Don Carlos.....Verdi
Louise Homer.
Final chorus, from Carastacus.....Elgar
Festival chorus, orchestra and organ.

Lambert Murphy's festival appearance brought him again to the fore as one of America's rising young tenors, whose beautiful voice, ingratiating appearance and talent for work must ultimately bring him to the pinnacle of success. From time to time as Mr. Murphy is heard here, there and everywhere, the growth in a dramatic fervor, subtlety of interpretation and vocal breadth becomes more and more noteworthy, as, for example, on this occasion in his rendering of "Voi Griseldis." But, with his luscious voice and pronounced talent for the cantilena, Mr. Murphy should make a recitalist of international reputation on the McCormack order, once he decides to enter this field of musical interpretation. The audience applauded enthusiastically and demanded the usual toll of encores from him as from the other soloists on the program. A liberty granted "Artists' Night," but rigidly prohibited at the other concerts.

The remainder of the program brought a well played flute obligato by Mr. Brooke and an artistically rendered violin obligato by Jacques Hoffmann, who has this season replaced Mr. Kraft as concertmaster of the Worcester concerts. Mr. Strube was fortunate in his interpretation of the Debussy number, while Mr. Schuecker's solo lent a distinct touch of interest to the beautiful ensemble. As the scenes of frenzied enthusiasm which are usually a part of the closing concert took place on this occasion also there is not much more to add except it be a word of commendation for the officers of the Worcester Festival Association, Messrs. Cook, Butler, Sinclair, Bliss and Lovell, who, aided by their efficient board of directors, have succeeded in making this fifty-fifth annual festival not only a brilliant musical achievement, but a financial success as well.

WORCESTER JOTTINGS.

Paul Hultman, of the Hultman-McQuaid School in the Day Building, Main street, has been appointed local correspondent of THE MUSICAL COURIER for Worcester and the outlying territory. All matters pertaining to the musical life of the city will be carefully looked after if sent to Mr. Hultman.

Charles I. Rice again displayed his excellent work with the school chorus in the program given by the children Wednesday afternoon, following the orchestral rehearsal. With this he earned the well merited enthusiasm of the parents and friends, who filled Mechanics Hall to the last seat.

Mrs. Paul Sutorius, of the firm of Sutorius & Rapp, 1 W. Thirty-fourth street, New York, was a delighted spectator of Irma Seydel's success at the Thursday afternoon concert. Miss Seydel, who is now under the Sutorius & Rapp management, is a young artist destined for a brilliant career in the violinistic world.

Reinald Werrenrath and his charming wife were telling of their delightful month at Scituate (Mass.) this summer, with a choice coterie of literary friends, when the

question was asked another member of the party as to where her vacation was spent. "Mine did not come until early September," was the response. "How careless to be so late!" drawled the voice of the sympathetic young baritone.

Taking snapshots of the various artists under difficulties is a source of endless amusement, even when, as was unfortunately the case here, but few materialized successfully.

"Acting as the claque," explained Lambert Murphy when he was discovered at the head of an impromptu organization of immaculately gotten up young men, applauding the efforts of Gluck and Homer vociferously at the closing concert Friday night.

Representing the Boston press at the festival were: Arthur Wilson, of the Globe, who also represented the Worcester Telegram; Olin Downes, of the Post, who was accompanied by Mrs. Downes, and Mr. Parker, of the Transcript, who came down for the performance of "Ruth."

Theodore Seydel, at his post among the basses of the Boston Symphony Orchestra, and Mrs. Seydel, among the audience, were the proud witnesses of their daughter's brilliant success.

Among the out of town guests noted were: Mr. and Mrs. Carl Stoeckel and Conductor R. K. Paine, of Norfolk, Conn.; Eusebius G. Hood, of Nashua, N. H.; John J.



Reading from left to right: Horatio Connell, Clifford Cairns and Lambert Murphy in the background, with Caroline Hudson-Alexander and Margaret Keyes occupying the foreground.

Bishop, of Springfield, Mass.; Mr. and Mrs. Stephen S. Townsend, of Boston; Arthur Rosenstein, of New York, who accompanied Madame Gluck in her encore numbers Friday evening; Dr. Jordan and "Mother" Martin, of Providence, R. I.; Mrs. Charles Davis, of Bridgeport, Conn.; D. C. Whittle, of Albany; Earl Cartwright, the baritone, who came down to hear his pal, Lambert Murphy, on Friday night; Kitty Cheatham, the well known diseuse, and Mrs. Knight, mother of Josephine Knight, who sang so successfully Friday afternoon.

Irving Beebe, of New York, a rising young baritone and pupil of Horatio Connell, was among the many admirers who extolled Mr. Connell's vocal art at the performance of "Ruth."

"Must go back; sorry, but other engagements prevent my remaining longer," said William Wheeler after his successful appearance at the opening concert. Mrs. Wheeler remained longer, however, and enjoyed the excellent musical fare which followed later in the week.

Clifford Cairns, the splendid young baritone, under his own management, sounds well, since with his art of making friends and his beautiful voice, concert and oratorio engagements should keep him actively engaged well into the summer.

The Worcester Oratorio Society's schedule for its sixteenth season under the direction of J. Vernon Butler, includes a concert to be given in Mechanics Hall, October 31st, at which the chorus will be assisted by a full orchestra composed of members of the Boston Symphony Orchestra and three prominent soloists to be announced later. Sir Arthur Sullivan's "Golden Legend" and the

"Messiah" are also slated for performance later in the season.

In the throes of moving, Madame Mero made a strenuous trip from New York to Worcester on the mid-night, arriving early Friday morning in time for the orchestral rehearsal, playing in the afternoon and going back to New York on the 5 o'clock. The physical strain, however, did not diminish an iota the volcanic brilliancy of her playing.

GERTRUDE F. COWEN.

Musicales at Baernstein-Regneas Studio.

Friday afternoon, October 4, served to open the season of musicales at the Baernstein-Regneas studio at 133 West Eightieth street, New York, the program on that occasion being given by Cara Sapin, contralto, with Umberto Martucci at the piano, and in detail was as follows:

Ständchen.....Richard Strauss
Traum durch die Dämmerung.....Richard Strauss
Das Kraut Vergessenheit.....Eugen Hildach
Wunsch.....Elsa Breidt
If Your Heart Owns the Rose Just Over the Way,
That's Life.....John Mason Strauss
If I Were a Rain Drop.....John Mason Strauss
Manuscript. Accompanied by the composer.
J'ai pleuré en rêve.....Georges Hùe
Che farò senza Eurydice (Orfeo).....Gluck
Sweet and Low.....Sidney Homer
Yesterday and Today.....Charles Gilbert Spross
Through a Primrose Dell.....Charles Gilbert Spross
Divinités du Styx (Alceste).....Gluck

Knowing that a musical treat was in store for them, which is always the case at Baernstein-Regneas musicales, a large gathering was on hand. Madame Sapin has a very beautiful voice, one of the best that has been heard in New York City. She rendered the excellently arranged program in such an artistic and commanding manner as to make all present wish that the large studio could have spread its walls so as to allow more music lovers to partake of the afternoon's delights.

Since last heard here Madame Sapin has gained much in breadth and authority of style. Her voice is of a particularly mellow quality, yet partakes of great brilliancy when called upon. Whether in dramatic climaxes or delicate pianissimos, Madame Sapin, who, though a dramatic contralto, interprets with great variety of nuance, therefore on a program of this character it would be difficult to select the most successful numbers. The happy guests applauded the gracious artist to the echo and showered their gratitude and appreciation upon her and upon her master at the conclusion of the recital.

Decsi's Return to America.

Max Decsi, the vocal maestro, returned to New York last week, accompanied by Mrs. Decsi, following two winters spent in Europe for his health. Many friends dropped in to welcome him at his handsome new quarters, 285 Carnegie Hall, where he has a duplex studio apartment. While abroad Mr. Decsi made personal connections with several managers of opera houses in the principal cities, such as Berlin, Vienna, Buda-Pesth, etc., which enables him to guarantee definite positions to qualified pupils who, following a course with him, wish the European career. In particular the intendant of the Royal Opera House in Buda-Pesth is an old friend, dating back to student days, and anyone coming with a letter from Decsi will there find a warm welcome. Ruby Shotwell-Piper, Sibyl Sammis-McDermid, Morton Adkins, Mariaka Aldrich, and many other operatic and concert artists are Decsi pupils. More need not be said; the teacher's work speaks for itself.

Alda to Sing "Butterfly."

In addition to her lengthy engagement with the New York Metropolitan Opera, Frances Alda will fill a special engagement with the Boston Opera Company, singing in "Bohème," "Faust," "Mefistofele," "Otello" and "Madama Butterfly."

Although Madame Alda has won recognition principally as a vocalist and an artist in singing, yet she is also an actress of marked ability. Her performances of Desdemona and Marguerite were memorable for the intense sympathy with which she invested the roles.

During Madame Alda's engagement with the Metropolitan Opera she will add a number of new roles to her repertory, including Eva in "Die Meistersinger," Elsa in "Lohengrin" and Anne Page in "Falstaff."

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HULTMAN-McQUAID SCHOOL OF MUSIC.

A new departure in Worcester's artistic life which promises much in the way of musical reinforcement to the city and outlying territory comes with the opening of the Hultman-McQuaid music school, sponsored by Paul Hultman, pianist, and Margaret McQuaid, violinist, who have associated with them in the faculty Robert Morosini, heading the vocal department; Signe Widell, teacher of elocution, and Dr. J. C. Normand, teacher of the cello.

In Paul Hultman, the official head of the school, one finds not only a pianist and musician of splendid achievement, but a young man of normal, well balanced viewpoint, with the executive ability to make an equal success of the business side of such an undertaking. Thus, although the finely equipped studios in the Day Building where the school has its quarters have only been opened since mid-September, the activity displayed when the writer visited it might have more fittingly augured an institution of many years' growth.

The keynote to any business or musical venture is always given by those in authority, so with that for a basis, the successful start comes as a matter of course, hence the consideration of Mr. Hultman's musical attainments will now be of interest in their turn.

A brilliant pianist, Mr. Hultman has had years of preparation under Emil Liebling, of Chicago; Arthur Foote,

thus better prepared at the outset of her career than many young students who rush abroad for finishing courses before they have made a legitimate beginning.

For many years leading tenor at Covent Garden, Milan and St. Petersburg, Robert Morosini, himself a pupil of



ROBERT MOROSINI,
Vocal Teacher.

Manuel Garcia, has culled as many honors in the teaching profession as were formerly his in the operatic world. Hence his fine fitness in heading the vocal department of this ambitious school.

Having studied languages and elocution with Madame Hedvig Winterhjelm, of Stockholm; Madame Guillet, in Paris; Madame de Lardi, Berlin, and Doctor Delahunt, London, Signe Widell was well prepared to teach, give recitations, and lecture before the many learned European institutions that demanded her services in all three capacities. A woman of authority in her chosen line of work, Miss Widell is well pleased with her collaborators in this school.

Dr. John Clarence Normand, cellist, studied under Rudolf Strassny, of London, and has had wide experience



PAUL HULTMAN,
Pianist.

as soloist, teacher and ensemble player on his chosen instrument.

With these capable members of the teaching staff, each an authority in his own field, and Miss McQuaid as teacher of musical theory in addition to her own instrument, a better balanced faculty could hardly have been organized

nor one holding higher artistic aims both on the strength of past achievement and its resultant augur for future accomplishment.—(Adv.)

Carl Discusses Organ Positions.

[Brooklyn Daily Eagle.]

"How long before I can secure a church position? This is the usual question asked by an aspiring organist when applying for lessons," says Dr. William C. Carl, of the Guilman Organ School. "It is a question of talent and willingness to work. A short time ago almost any one with an ordinary knowledge of the piano could obtain an appointment as organist and choirmaster in a small city church or in the country. Now, requirements and demands have multiplied a hundredfold. To fill even an ordinary position one should be acquainted with standard cantatas and oratorios and be able both to play and direct them. The solo quartet is fast being dispensed with, and in its place we find the chorus, which is frequently supplemented with a quartet. Musical services and organ recitals are becoming universal. Even in small towns and villages a preparation is required that was formerly unheard of.

"What previous knowledge is required to play the organ? One should first be able to play the piano with good technic and command of the fingers. The prompt attack and release of the key, necessary for good organ playing, is best acquired on the piano, or clavier. After this, the organ should be taken up systematically, with special at-



SIGNE WIDELL,
Teacher of elocution at Hultman-McQuaid School of Music,
Worcester, Mass.

tention to absolute independence between hands and feet. Students who only devote their time to pieces, or preparation for the church service, will always be deficient in their work, and never able to better themselves. The present tendency is to rush too much. While music cannot be computed by quantity the pupil who devotes from an hour and a half to two hours daily practice should be able to secure a position in at least two years.

"At no previous period have so many young men and women been studying the organ as now. Why? Because there are splendid opportunities. It is often difficult for a pianist to secure public appearances unless he be a virtuoso and an exceptional player, while an organist with the same ability has more frequent opportunity of playing at public recitals. The possibilities of the modern organ are legion. The performer has at his command what is equal to a full orchestra, enabling him to express every musical emotion. To those who will study seriously there is little trouble in securing a church position. The majority who play the instrument, first chose the piano. It is possible to do both at the same time, and many do so. Those who are willing to devote their best energies to the organ—work seriously and put their minds on it, are bound to be heard from."

Rogers Leaves Institute.

Francis Rogers has severed his connection with the Institute of Musical Art, New York, and hereafter will devote all of his time to his concert work and private teaching.



MARGARETE McQUAID,
Violinist.

of Boston; Xaver Scharwenka, of Berlin, and Emil Lortat, of Paris. With this he combines the musical authority which has made him a successful figure on the concert platform both as soloist and ensemble player. And, although the affairs of his school take much of his time, he has arranged his work in such a manner that he will be enabled to fill thirty concert engagements, and more, with Gustav Holmquist throughout the Middle West and East, without interfering with his teaching. Of Mr. Hultman's attainments in both directions, Emil Liebling, of Chicago, says the following in a letter of recommendation given him last August: "Paul Hultman has been associated with me in musical work. He is a pianist of high artistic rank and distinct individuality, and thoroughly representative of the best and most modern methods of piano instruction. I take pleasure in expressing my high opinion of Mr. Hultman's musicianship, and am confident that he will always enjoy the distinguished success to which his ability fully entitles him."

Margaret McQuaid, associated with Mr. Hultman, has but recently returned from Europe, where she graduated from the Royal Conservatory of Music at Leipsic, and then went to Prague to study with Professor Sevcik, to whom she ascribes her present technical mastery and knowledge of technical routine which enables her to impart this branch of the work so successfully to her pupils. Between her periods of study with Sevcik, and while the master was seriously ill, Miss McQuaid went to Cesar Thomson, from whom she acquired the elegance and finesse of bowing for which the great Belgian is noted. Prior to her European study, however, the young violinist had diligent preparation in violin and theory with Gustav Strube, the well known violinist, composer and conductor, and was

Bonarios Grimson at Rodin's Studio.

A friend of Auguste Rodin, the great French sculptor, to whom the Metropolitan Museum of Art has given a whole gallery in New York City, asked the great master one day if he were fond of music. "When I hear an interpreter of Mozart or Bach, as I understand them, I am indeed fond of it." "May I bring a young violinist to play for you at Meudon?" asked the friend. Consent was given, and on the following Sunday Bonarios Grimson took his violin and made the little journey by one of the Seine boats that ply up and down the river. Meudon is



BONARIOS GRIMSON.

a suburb of Paris, where Rodin has his home and where he has built a museum in the old Greek style of architecture and which is filled with antiques of sculpture as well as his own work.

The young musician received a cordial and hospitable greeting and was regaled with a feast of artistic beauty before beginning his own part. Perhaps the great sculptor was uncertain as to the interpretation to be given to the works of his musical gods, but if he was—the following criticisms made in his own impressive style show clearly

how greatly he was moved by Grimson's playing and how strongly he prophesied his future success:

"At last," said Rodin, "I have found an artist who can play and understand the classics. I can perceive the trace of ancient art in his fingers, the echoes of another time in his interpretation. In him I find the elements of a great artist. He is bound to succeed, but perhaps not at once, as the public is hardly accustomed to this refinement and purity of style. Many great modern artists have played for me these same things of Bach and Mozart, but never as Grimson has done today, never with such reverence and supreme understanding."

To Grimson, Rodin addressed himself: "Ah, my young friend, you are on the right road, but you must not be discouraged if the way is long. Have courage and patience; you will win in the end. Let nothing tempt you to deviate from this chosen path, even if at first you do not find the appreciation you deserve. The public must be led and convinced, after that the world is yours. Many of the virtuosi are farceurs, who startle the world into admiration for a time and then are forgotten; but for you I predict other things. You have the reserve of the great masters. Your art is warm, vibrant, healthy; your understanding, in the language of the sculptors, is on great planes. Oh, how wonderful is the music of Bach, Mozart, Beethoven and Gluck! I can never forget the first time I listened to the Mozart 'Requiem.' I was twenty-two years old. I realized for the first time how great was the power of music, and that it should lift you beyond the things of earth, and higher than music itself. And this Bach aria, how fine, how superb it is; let me hear you play it again, my young friend, and let me thank you for a pleasure I had never expected to enjoy again. Of all the players who have come to me I have never asked one to return, but if you will come and let me listen to you I will be grateful."

Rodin rose and took off his velvet cap, and grasping Grimson's hand he said: "Si mon pauvre opinion vous vaut quelque chose, le voile et je vous donne les felicitations de tout mon coeur."

The fine Grimson bust shown here in reproduction is by Malvina Hoffman, pupil of Rodin, and daughter of the late pianist, Richard Hoffman. Miss Hoffman's work received a first honorable mention at the Paris International Exhibition.

Irene St. Clair's Doings.

Among the artists who are to visit the United States for the season 1912-1913 is Irene St. Clair, of London, England. Miss St. Clair has been prominently before the English public for many seasons and has established for herself a large and influential following. She will carry many letters of introduction from the English aristocracy to their friends and relatives in America.

Possessing a contralto voice of excellent quality, which has been well trained on the lines of the Italian school of voice production, supplemented by study with French and English teachers of standing, Miss St. Clair has a versatility of knowledge and a broad and comprehensive viewpoint. The last few seasons she has specialized in French songs and with those of Augusta Holmes in particular she has had a great success, the press being almost unanimous in their opinion that she has few if any equals in the interpretation of the late gifted Irish-French woman song writer.

Besides her knowledge of voice and song literature, Miss St. Clair has devoted much time to the violin and was for several years a pupil of the late August Wilhelmj. She is at present a member of one of London's semi-professional orchestras and was among the first violins that assisted at the late Handel Festival held at the Crystal Palace.

Among the many endorsements of this gifted singer by the London press the few following excerpts have been taken:

"She possesses a contralto voice of an unusually full and rich quality. Her interpretations of Beethoven's 'Gottesmacht und Vorsehung' and 'Die Ehre Gottes aus der Natur,' and Schubert's 'Talisman' were intelligent and thoughtful. Also she showed both in the songs already named and in the charming 'Contes de Fées,' by Augusta Holmes, that she has strong artistic instincts and excellent ideas.—Daily Telegraph, June 20, 1911.

In particular the songs of Augusta Holmes were sung in a manner that made their beauties clear. Miss St. Clair's voice is pleasing, musical and expressive.—Morning Post, June 21, 1911.

The lady in question, who is no stranger to London concert goers, seldom undertakes a song that is not well within the reach of her vocal and interpretive faculties. In consequence, at her recital at the Aeolian Hall yesterday afternoon, there was much to admire and approve both in the several German and French songs, and Miss St. Clair's intelligent manner of presenting them. Two of Augusta Holmes' 'Contes de Fées,' 'La Source Enchantée' and 'Le Chevalier Belle Etoile' were among the most highly appreciated numbers of the recital. In fact, the latter is a fine dramatic song, and Miss St. Clair was fully alive to its descriptive possibilities. Songs of Rahn, Réne, Winckler were heartily acknowledged by the large audience.—The Standard, June 20, 1911.

The following excerpts are taken from the Irish press, written on the occasion of the Irish tour which Miss St.

Clair made in conjunction with Herbert Fryer, the English pianist, last December:

She has an excellent voice of considerable range which she keeps under perfect control. She was heard to splendid advantage in Georg Henschel's 'Morning Song' and in Godfrey Nutting's 'Through the Sunrise' and 'The Love of My Heart.'—The Irish Times, December 16, 1911.

Miss St. Clair has a fine voice. She sang with restraint and expression, and gave significant emphasis to every phrase.—Dublin Referee, December 16, 1911.

Mr. Fryer was ably assisted by Irene St. Clair, who was making her first appearance in Ireland, though she already enjoys a considerable reputation as a popular London contralto. She amply ful-

IRENE ST. CLAIR,
Contralto.

filled all that was expected of her. Her clear enunciation and beautiful quality of voice, showed to great advantage in a group of French songs by René and Augusta Holmes.—Irish Letter, in the Queen, December 30, 1911. (Adv.)

Hermann Peterson, a prominent associate member of several of the German singing societies of Brooklyn, died aboard the steamer Cincinnati of the Hamburg-American line, Thursday of last week, as the vessel was near Plymouth, England. The body was sent to Hamburg, where Mr. Peterson has relatives. The deceased resided at 123 Pennsylvania avenue, Brooklyn. He was a wealthy brewer. He is survived by a widow.



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MILDRED POTTER, Contralto**ENGAGEMENTS:**

New York Oratorio Society
Boston Handel and Haydn Society
Maine Festival
Paterson, N. J., Festival
Springfield, Mass., Festival
Lindsborg, Kan., Festival
Nashua, N. H., Festival
Concord, N. H., Festival
Minneapolis Symphony Orchestra
N. Y. Columbia University Choral Society
Worcester, Mass., Oratorio Society
Brooklyn Oratorio Society (2)
Pittsburgh Mozart Club (2)
Troy Choral Society
Passaic Orpheus Club (2)
Yonkers Choral Society
New York Arion Society
New York Rubinstein Club (2)
Buffalo Guido Chorus
St. Paul Choral Society
Syracuse Arts Club
Ft. Wayne Apollo Club
Providence Arion Society
Wilkes-Barre Choral Society, etc.

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- No. 1. A cradle-song. Poem by William Blake. Medium voice, Ab C to Eb. 60
- No. 2. Bid me to live (Dis-moi d'aimer). Poem by Robert Herrick. e. f. French version by M. Maeterlinck. Medium voice, Db. Bb to Db. 60
- No. 3. Don't cease. Poem by William Barnes. Medium voice, F. C to D. 60
- No. 4. Go, lovely rose. Poem by Edmund Waller. Medium voice, Db. C to Eb. 60
- No. 5. Little fly. Poem by William Blake. Medium voice, Db. C to Db. 60
- No. 6. Looking-glass River. Poem by Robert Louis Stevenson. Medium voice, D. D (A) to D. 60
- No. 7. The cock shall crow. Ditty. Poem by Robert Louis Stevenson. Medium voice, A. B to E. 60
- No. 8. The green river. Poem by A. D. in "The Academy." Medium voice, B. B to E. 60

These are songs which above and beyond the charm of a consummate art, hold the appeal of that ideal truth which finds responsive hearers and grateful remembrance throughout the widening circles of their influence.

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San Francisco Orchestra Gets Puyans.

Emilio Puyans, who has traveled with celebrated singers and played obligatos for them, has been engaged as the first flutist of the San Francisco Symphony Orchestra. Puyans is now on his way to California. The following notices are from two Berlin papers:



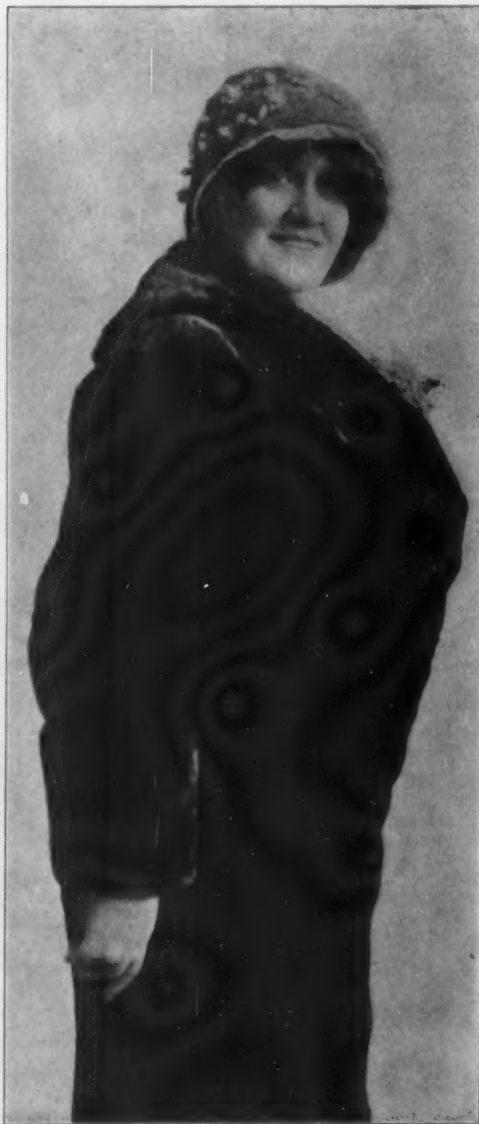
EMILIO PUYANS.

from his silver flute a beautiful, clear, rich tone. His technical ability is admirable. Runs, stretches, trills—he succeeds faultlessly in everything. His recital was beautifully, artistically and tastefully arranged. In Godard's suite the artist brought forth all his merits into the most brilliant light. With warmth of expression he played the full voiced middle section, the idyl, and lightly and tenderly the charming conclusion, the waltz.—Berliner Börsen-Zeitung.

There was a notable musical held in Bechstein Hall. Emilio Puyans played Bach's C minor sonata for flute and piano; a concerto of Fred. Langer, and a few smaller pieces of Saint-Saëns and G. Enesco. M. Puyans is a remarkable artist upon his instrument. Beautiful, tender, rich tones, faultless technic, an artistic rendition—such are some of the merits which have won for him his reputation.—Berliner Börsen-Zeitung. (Adv.)

De Cisneros Homeward Bound.

Eleanora de Cisneros's triumphal concert tour in Australia and New Zealand has been brought to a close, and



ELEANORA DE CISNEROS.

the famed contralto now is on her way to America, where she will arrive early in November, after appearances en route at Honolulu, etc. Attached are some of her latest Australian press notices:

For sheer enjoyment the "popular" concert of the De Cisneros party on Saturday night will be placed in a niche in the recollections

of hundreds. How long it is since one has seen a sea of flushed and smiling faces, and heard above the galling din of applause the cries of an audience's acclaim! There was something unique in the personnel of an artist company which could evoke those sensations from a concourse of musical Adelaideans. The house greeted with an ovation the appearance of Madame De Cisneros and her two talented companions, Paul Dufault and James Liebling. It surprised itself with its proportions and enthusiasm. It is not always easy to make figures talk in terms of musical criticism; but here are suggestive statistics: Three consummate artists contributed a program of eighteen items. The audience heaped upon it thirteen supplementary renderings; while the trio between them bowed a couple of dozen further acknowledgments and refusals. Madame De Cisneros was again in brilliant voice and spirits; it would be hard indeed, and scarce worth the while, to say whether she sang more superbly or spiritedly than at her debut last Monday night. She failed to say good-night before she had sung six songs.—Adelaide Register, August 5, 1912.

The concert tour of Madame De Cisneros and the excellent combination got together by Messrs. Portus and Talbot came to a triumphant ending on Saturday night at the Town Hall. Singers and instrumentalists were at their best, and the night's entertainment was one that might easily have been the opening event of a season. And what a program! In print it was long enough; yet an audience will never rest content with set pieces, no matter how many more times the performer is to appear; and when the insatiable demands for encore numbers were acceded to, over thirty songs and cello and piano solos were given. In fifteen items Madame De Cisneros herself was on the platform, lifting up her voice and throwing her heart into every one of them. She seemed to be enjoying the night greatly. And no wonder. Each time she sang the warmest recognition came from the large audience. When the last song was reached they could not let her go. She had sung the "Habanera" from "Carmen"—the character with which she will perhaps be best associated in the memory of theater goers. The applause was thunderous. She sang Tosti's "Good-bye." It became a tempest. Several times she appeared and bowed, kissing her hands repeatedly. Still another song. She gave them "Come Back to Erin," and her enthusiasm was overwhelming. Again and again she came up the passage under the organ to the platform, and did her best to indicate that it was all over. They wanted one more, and finally the diva brought out the accompanist and sang a poetic gem—one short verse—"In My Little Garden," finishing with the words, "And you are there!" with arms outstretched, in the dramatic gesture in which she has been so frequently seen on the opera stage. "I thank you with all my heart; I shall never forget you," she said at the finish.—Sydney Morning Herald, August 26, 1912. (Adv.)

Mayhew in Recital at Pittsburgh.

The autumn recital at Pennsylvania College was given Friday evening, October 4, before an audience of music lovers who were enthusiastic in their praise of the two artists, Ida Stark Koelker and Charles Edward Mayhew. The program itself, as published in THE MUSICAL COURIER of October 2, was highly interesting. Several distinctly attractive novelties were on the program, such as Whitmer's "Wicked Friar" and d'Indy and Loeffler works; and in addition some rarely sung novelties of several hundred years standing, such as the "Song o' Pan" from Bach's cantata with the humorous title "Mer hahn en neue Oberkeet," and the old English "My Lytell Prety One," of 1530 model. These were sung with most beautiful tone and freedom of style.

The Berlioz "Danish Hunter" was a remarkable characterization. The zest of the chase and the tragic undercurrent were brought into most realizable vividness.

Mr. Mayhew has an unusually fine resonant voice, and—a remarkable thing in a singer—is always dependable for maintaining richness and purity of tone. He possesses an unusually large repertory of English and French songs, which repertory is kept up to the mark of comprehensive modernity by the constant acquiring of the latest offerings of the ultra modern school. The interesting part is that this in nowise affects his simplicity, while there is an entire subjugation of his modern self while singing such things as the old English work mentioned or the charming "Bois Epais" of Lully which opened his program.

Mrs. Mayhew played his accompaniments with adequate realization of their technical and musical requirements and added thereto a charm of personal equation.

Ida Stark Koelker, who is a pupil of both Godowsky and Leschetizky, played with the greatest spontaneity and roused the audience to the heights of double recalls.

Both Mr. Mayhew and Mrs. Koelker have opened their season with three concerts within one week, the first of which was before the Outlook Alliance of Pittsburgh, one of the largest audiences in the history of the club greeting them.

Concerts in the Copper Country.

The musical attractions in Houghton, Mich., including the course of "copper concerts" (this being the copper country), are to take place at the Kerredge Theater. The dates and artists are: November 21, Carrie Jacobs Bond; December 2, John McCormack; January 15, Rudolph Ganz; February 3, Mischa Elman; May 12, Johanna Gadski.

At the Frankfurt Opera, the season opened September 30 with Meyerbeer's "Le Prophète." Slezak being John of Leyden, and Marion Ivell, an American, taking the role of Fides. Miss Ivell has been permanently engaged for Frankfurt. The conductor was Pollack.

"THE SECRET OF SUZANNE" IN CHICAGO.

CHICAGO, Ill., October 5, 1912.

The Fine Arts Theater, Chicago, formerly known as Music Hall, was opened with great éclat, Monday evening, September 30, with a presentation of Wolf-Ferrari's "The Secret of Suzanne." The opera was preceded by a miscellaneous concert, enlisting the services of Elsa Garrette, soprano; Aurele Borriess, baritone; Agnes Berry, soprano, and Francesco Daddi, tenor. "The Secret of Suzanne," one of the most charming of operas comique, though not exactly a novelty, was even better received on this occasion than when heard at the Auditorium, due to the intimate environment of the Fine Arts Theater, which has been reduced from 800 to 550 seating capacity, thus making an ideal theater for soiree musicales and the giving of smaller operas, such as "The Secret of Suzanne."

The Fine Arts Theater certainly is one of the prettiest theaters of its kind in the country. The ugly side balconies, the nightmare of the former Music Hall, have been torn out, the back balconies rebuilt, and seven boxes constructed in the center of the hall. This little theater has been equipped with new electric devices, from which a brilliant light is projected and the glass candelabras replace the former arc lights of Music Hall. Two sumptuous foyers—one back of the main floor and the other on the second floor, back of the boxes—show the artistic talent of the architect. Added to this, new and comfortable seats have replaced the former narrow and uncomfortable stalls. As to the decorations, they are in harmony with the other metamorphoses of Music Hall. The walls have been painted white, though this color will be replaced later on by a light blue. So much for the house. As to the performance, it brings opera within the reach of every one, the best seat costing only \$2, and at those prices the Fine Arts Theater ought to be filled to its capacity during the entire week of the stay of "The Secret of Suzanne," which afterward goes on the road and will probably meet everywhere with the same spontaneous success as was registered in this city.

Alice Zeppilli, soprano, and one of the most popular singers in Mr. Dippel's roster, was the Suzanne—a part in which she has previously won many triumphs and in which she again conquered her audience. She sang admirably, and her portrayal of the Countess was in every detail artistic and finished. The Count, Signor Costa, shared with Suzanne the success of the evening. Endowed by nature with a voice of beautiful quality, he has probably employed his summer leisure to good vocal advantage, as he certainly sang better than in any previous appearance, and, as of yore, he made a handsome Count Gil, full of passion, love and glee, and his make-up was capital. Signor Daddi, tenor buffo of no small attainment, being afflicted by the composer with dumbness, had to content himself by gaining the favor and hilarity of his audience through a succession of laughable grimaces and contortions. Mr. Daddi is certainly an actor—a high compliment to a singer. The orchestra, composed of six instrumentalists, and a pianist under Parelli, gave good support to the singers.

The evening festivities opened with a selection by the orchestra, which was followed by two arias from "Bohème" sung by Elsa Garrette, who made a successful debut as a member of the Chicago Grand Opera Company, and though hampered by nervousness she disclosed a voice of good quality, limited in the high register, but agreeable to the ear. Aurele Borriess, another new acquisition, shone especially by his absolute confidence in his ego, which was not reciprocated by the manner in which he sang the "Largo al Factotum" from the "Barber of Seville," "Keys of Heaven" and "Quand ero Paggio Aritto," from "Falstaff." Agnes Berry made her reentree in a group of songs by Chadwick, Nevin and Wordman. This young artist, who is known to have in her repertory arias worthy of her talent, chose numbers sung generally by elementary students, and though she sang well, the compositions were out of place. Miss Berry will sing in "The Secret of Suzanne" several times during the week, beside appearing in the title role elsewhere on the road. Francesco Daddi gave in his inimitable style Neapolitan songs, repeating his former triumph by a splendid rendition of those numbers. He had to give an encore.

Among the society people present at the opening of the Fine Arts Theater were Mr. and Mrs. Frank R. McMullin, Isabell Richardson, George S. Miller, Mr. and Mrs. C. C. Curtiss, Marion Curtiss, James Curtiss, Grace Witherspoon, Mr. and Mrs. J. C. Shaffer, Mr. and Mrs. Kent Shaffer, Nannie N. Hines, James P. Brashears, Mr. and Mrs. R. W. Hamill, Mrs. J. B. Lyon, Mrs. J. B. Lyon, Jr., Margaret Lyon, Mrs. W. P. Conger, Mr. and Mrs. Frederick S. Fish and W. F. Wiggins. Among those on the main floor of the house were Mrs. E. W. Ryerson, Helen Birch, Mr. and Mrs. Benjamin Marshall, William Geppert, Mr. and Mrs. Augustus S. Peabody, Mr. and Mrs. George Hamlin, Henriot Levy, Mrs. Hugh McBirney, Mrs. Henry B. Mason, Mrs. Albert J. Beveridge, Carolyn Kirkland, Margaret Conover, Mr. and Mrs. Bernard Ulrich, Andreas Dippel, Edmund Warnery, Arthur Bissell, Alexander Revell, Mr.

and Mrs. Arthur Burton, Chevalier, Emanuel and many notable musicians. At the close of the opera an informal reception was held on the stage, to which the audience was invited.

Thursday afternoon, October 3, Agnes Berry, the talented Chicago soprano, essayed for the first time the role



ALFREDO COSTA AS COUNT GIL AND ALICE ZEPELLI AS THE COUNTESS.
Who will sing on part of the tour of "The Secret of Suzanne" Company.

of Suzanne in "The Secret of Suzanne," when that opera was presented at the Fine Arts Theater by members of the Chicago Grand Opera Company. Miss Berry, one of the youngest sopranos of the Chicago-Philadelphia Grand Opera Company, made a distinctive hit on this occasion. Her voice, which has been well trained, is suited for this role, and the way she handled the part proved a great surprise even to her most sanguine friends and admirers. Her charming manner also won favor with the critical audience, which was made up principally of ladies and children. Miss Berry, one of the very few operatic singers trained solely in America, can well be proud of her success and likewise of her teacher, Herman Devries. Miss Berry will alternate with two other sopranos in the part of Suzanne, not only in Chicago, but also during the long tour of "The Secret of Suzanne" company.

Frederick Waterman, Boston Baritone.

As a singer of splendid attainments and a vocal teacher of deservedly high rank, Frederick N. Waterman, of Boston, Mass., is equally well known. Possessing a rich,



FREDERICK WATERMAN.

sonorous baritone voice of beautiful quality, combined with keen musical intelligence, Mr. Waterman makes a pronouncedly favorable impression wherever he is heard, while his splendid reputation as a teacher is fully evidenced by his large class of pupils recruited from all parts of this country. A man of indisputable musical gifts, Mr. Waterman is fast achieving a far-reaching reputation as an interpreter of the modern song forms, as well as of operatic arias and oratorios.—(Adv.)

Fritz Steinbach is to succeed Dr. Muck as leader of the Silesian musical festivals at Görlitz.

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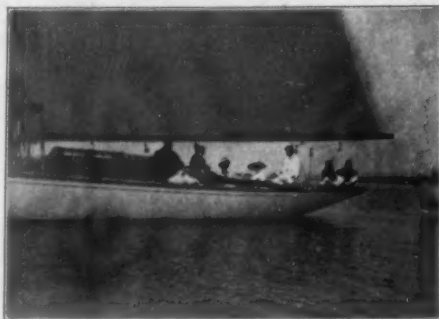
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30A Sackville Street, Piccadilly, W.
LONDON, England, September 28, 1912.

The Promenade Concerts by the Queen's Hall Orchestra, which have been so well attended this season, will come to a close October 26. During the first week of the month of October Dr. Georg Henschel will conduct the orchestra, Sir Henry J. Wood being engaged at Birmingham, where he is conducting the festival, which is to include the complete "Ring" in concert form in English. Under the conductorship of Dr. Georg Henschel some interesting compositions will be heard, and a long list of soloists. The Monday evening concert will constitute, as usual, a Wagner program, and also a first performance of the ballet music from Rubinstein's opera "Feramors." The soloists, both of whom will sing Wagnerian excerpts, will be Carrie Tubb and Frank Mullings. Tuesday, among other orchestral numbers, are Gade's overture "In the Highlands" and the introduction to Max Bruch's opera "Loreley," both unfamiliar numbers at the Promenade Concerts. At this same concert Dr. Henschel's daughter, Helen Henschel, will be the soprano soloist and will sing "Vissi d'arte" from "La Tosca," and Bridge Peters, baritone, who will sing Dr. Henschel's song, "Young Dietrich," with orchestral accompaniment. Marian Jay will play the Mozart concerto, No. 5, in A major for violin and orchestra (K. 219), Wednesday. Dr. Henschel will conduct the Brahms Symphony, No. 2, in D. Other orchestral numbers are Weber's "Der Freischütz" overture and the overtures "Ruy Blas," Mendelssohn, and "Rienzi," Wagner. The soloists are Marion Beeley and Joseph Cheetham. Thursday's program is essentially popular, with compositions by Tchaikowsky, Wagner, Meyerbeer and Grieg for orchestra, and the soloists, Carmen Hill, Charles Tree and Christian Carpenter, who will be heard in well known works. Friday, which is symphony night, contains several numbers by Beethoven, including the seventh symphony. A trio (Beethoven) for two oboes and cor anglais, which will enlist the services of Henri de Busscher, E. C. Dubrucq and James McDonagh, members of the Queen's Hall Orchestra, is one of the numbers of especial interest. The same composer's "Weihe des Hauses" overture will open the program. The soloists are Esta d'Argo and Hubert Eisdell. Saturday the program is constructed again on popular lines and numbers among the listed works Weber's "Oberon" overture, Sibelius' symphonic poem, "Finlandia," the Dvorák "Carneval" overture, and Sir Edward Elgar's "Pomp and Circumstance" march. The soloists are Eleanor Spencer, the young American pianist, who will play the Liszt E flat concerto for piano and orchestra, and Alice Motterway and Peter Dowson, vocalists.

Theodore Byard will fill a number of engagements in the English Provinces this coming season, among the places to be visited being Manchester, Sheffield, Plymouth, Torquay, Brighton and Leeds. At the latter place Mr. Byard will sing the "Dichterliebe" in its entirety, which will be the first public appearance of this noble work before a Leeds audience, that is, as the complete cycle.

Opera for the people is being once again attempted in London's East End. September 23 saw a very creditable performance of Halévy's "La Juive" ("The Jewess"),

which was given at the Empire, Mile-end. It was sung in German and was excellently staged. Some few months ago a similar attempt was made to establish opera in Yiddish,



MARGUERITE MELVILLE WITH MADAME AND CHARLES CAHIER ON BOARD THEIR YACHT "ORPHEE" IN NORWAY.

at the new "Temple" Theater in the same district, but the venture was not successful. The first opera produced there was written by the conductor of the "Temple" Theater orchestra and was entitled "King Ahaz." It was fully re-



THEODORE BYARD.

Photo by The Dover Street Studios, Ltd., London, W.

viewed in these columns at the time of its production. The scheme of this new venture is to include productions of many standard works, such as "Faust," "Rigoletto," "Il

Trovatore," "Romeo and Juliette," and many others. It is also planned to give "Der Rastebinder" and "Wiener Blut." The company is to be known as the "Yiddish Opera and Operetta Company." Of the cast last Monday evening mention should be made of Vilma von Balogh, who was particularly successful in the title role; and of the other principals, Rosa Belrose, and Adolf Alexander, Armando Maurel, Berndt Schmitz, Carl Walter and Walter Leopold. The musical directors are Carl Haase and Ludwig Kuckars. The stage manager is Semion Tomars, late of the London Opera House.

Marguerite Melville will play the Chopin F minor concerto with the Queen's Hall Orchestra, October 22, under Sir Henry J. Wood.

Among the first of the interesting concerts announced for the early part of October are the two trio concerts to be given at Queen's Hall, October 9 and 10, by Harold Bauer, Pablo Casals and Jacques Thibaud. Reference was made to these concerts editorially not long since, as they represent both in the personnel of the interpreters and in the construction of their program making the highest standard of artistic excellence. The concerts are under the management of the N. Vert Concert Direction. Several other interesting concerts will be announced shortly by this same concert direction.

An attractive program was that of the organ recital given by E. H. Lemare, September 18, on the new organ recently installed in the palm court of Selfridge's department store by the builders, Norman and Beard. Excellent taste, characteristic of all Mr. Lemare's work, was displayed in the selections and in the registration. A remarkable feature of the program was Mr. Lemare's improvising on a theme supplied by one of the audience, in which the organist's great talent for improvising was fully demonstrated in the introduction of wonderful technical devices, as well as in general musical resourcefulness and imagination. Apropos of Mr. Lemare and his art, his refusal to enter into competition for the position of organist in an important Liverpool church, has caused no end of discussion. If he had entered the competition he would have had to do as all the other competitors had to do—exhibit their talents and qualifications before the supreme and august musical judgment of the committee having this particular organ position to dispose of according to their impartial decision. In a recent issue of London Opinion, Jimmy Glover, the talented musical director of Drury Lane, commented as follows: "There is nothing new in the celebrated organist, Edwin Lemare, refusing to 'do a turn' on trial for the Liverpool Corporation, although the request was more ridiculous than intentionally rude. It's a way that corporations have; but even in the professional world such happenings do occur. A well known American prima donna spent £2,000 on her Parisian musical education to make a debut at Covent Garden; but, thinking that musical comedy would be more remunerative, went to the Prince of Wales' Theater with a letter of introduction only to be told that the chorus was quite full, though she might 'have her voice tried for any vacancies that would arise.' Two weeks afterward she sang during the 'grand' season at Covent Garden as Gilda in Verdi's 'Rigoletto.' Mr. Lemare once parodied one of Dr. Watt's hymns. How appropriate are the lines now:

"What various hindrances we meet
In coming to an organ seat."

Clara Butt and Kennerley Rumford will begin a joint recital tour of the English Provinces, October 5. In November they will begin a tour of the Continental cities, which will be concluded the last week in December.

Today, at the Crystal Palace, there will take place the thirteenth national festival of brass bands, in which 200 bands have entered in competition for the trophy of a thousand guineas (\$5,000). The test piece for the championship competition is the overture "William Tell." For months past this selection might be heard echoing through the length and breadth of the British Isles, for England, Scotland, Ireland and Wales send each its quota of bands to compete for the prestige of holding the championship honor.

H. Bernhardt, of the Bernhardt Concert Direction, 101 Regent street, is sailing today from Havre for the United

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States, where he will negotiate for the appearance there of several of his European artists.

Frederik Frederiksen, formerly a teacher of violin playing here in London, but now of Chicago, Ill. (U. S. A.), has been meeting with great success with his pupils and with the direction of an amateur orchestra, which also serves as a medium of ensemble practice for many of his pupils. A recent pupil of Mr. Frederiksen to join the classes of Prof. Leopold Auer in Vienna, is Benjamin Paley, on whose excellent training Professor Auer has written Mr. Frederiksen the most complimentary letters. Grace Frederiksen, who is associated with her husband in his musical classes in Chicago, has been visiting her parents in London this summer. She recently returned to the United States by the Laurentic.

The New Symphony Orchestra, Landon Ronald, conductor, will begin its annual series of Albert Hall concerts Sunday, October 6, and continue every Sunday afternoon until April 27. A great many artists have been engaged as soloists, including the following: Perceval Allen, Elena Gerhardt, Theresa Carreño, Ruth Vincent, Julia Culp, Victoria Fer, Katharine Goodson, Phyllis Lett and Irene Scharrer; Eugen d'Albert, Harold Bauer, Busoni, Kreisler, Mark Hambourg, John McCormack, Robert Radford, Ben Davies, Herbert Brown and Mischa Elman.

The preliminary prospectus of the tenth season of the London Choral Society, Arthur Fagge, conductor, has just been issued. Four concerts will be given October 30, and December 4, in 1912, and February 12, and April 9, in 1913. The list of compositions to be performed is varied and interesting. Two new works will receive their first production, namely, "Lycidas," by H. R. Hulbert, and "La Vita Nuova," by Wolf-Ferrari. Other attractive compositions programmed are, for the concert in February, an entire Beethoven program, to be constructed of the Beethoven Mass in C, which has not been performed in London for a long period; the choral fantasia, last heard in London in 1902; and the choral symphony (No. 9). Coleridge-Taylor's "A Tale of Old Japan," two folksongs by Percy Grainger, Arnold Bar's "Enchanted Summer," and Bantock's "Omar Khayyam" in its complete setting are among other works to be heard. For the last named work the soloists engaged are Phyllis Lett, Alfred Heather and Frederick Austin.

The last rehearsal of the orchestra and soloists to be heard under Sir Henry J. Wood at the Birmingham Festival was held at the small Queen's Hall, September 27, when, among other works rehearsed, "Salome" comes in for a portion of the time. Sir Henry Wood conducts Strauss con amore.

Among the soloists engaged for the Sunday afternoon concerts, which begin October 6, are: Vocalists—Esta d'Argo, Ada Forrest, Carrie Tubbs, Ellen Beck, Carmen Hill, Phyllis Lett, Gwynne Davies, Frank Mullings, Thorpe Bates, Ivor Forrest, Herbert Heyner, Frederick Ranalow and Charles Tree. Violinists—Joyce Brown, Arthur Catterall, Renée Chemet, Valentina Crespi and Marjorie Hayward. Pianists—Winifred Christie, Tosta de Benici, Percy Grainger, F. S. Kelley, Guiomar Novas, Marie Novello, Johanne Stockmarr and Adele Verne. Cellist—C. Warwick Evans. Flute—Albert Fransella. Harp—Alfred Kastner. Organ—Frederick B. Kiddle.

Other interesting concerts arranged for the month of October are a special concert to be given by Maggie Teyte, Charles W. Clark and Mischa Elman at Queen's Hall, October 3; Mischa Elman's own recital at the same hall, October 8, and a special concert of the compositions of H. Bemberg, to be given also at Queen's Hall, October 15, under the direction of the composer, and the following named artists: Maggie Teyte, John McCormack and Wilfred Douthitt.

The list of compositions to be played at the Hallé concerts in Manchester this year is of admirable construction. The entire series of concerts, beginning October 17, will be under the conductorship of Michael Balling, and will continue weekly (excepting Christmas week) until March 13, 1913. Among the new works to be heard, and those that will have a first performance at these concerts are a serenade for orchestra by Walter Braunfels; an overture, "Zu einem Gascognischen Ritterspiel," by Richard Mandel, both compositions to be heard at the first concert, October 17; variations and fugue, by W. Berger; Bruckner's eighth symphony, C minor; "Hymn to the Rising Sun," by R. Mandel; Bruckner's ninth symphony and "Te Deum"; Korngold's overture to a comedy; Mahler symphony No. 1, Joseph Holbrooke's tone poem, "Queen Mab"; Reger's symphonic prologue; suite by Roger Ducasse; William Wallace's "Villon"; Debussy's "Petit Suite"; Reger's "Lustspiel"; César Franck's symphony; Hamilton Harty's "With the Wild Geese"; Brahms' "Requiem"; Liszt's "Faust"

symphony; Berlioz's "Te Deum," and excerpts from "Parsifal," March 13, the last concert.

Frank Mott Harrison writes from Brighton: "The season has really begun in earnest, and great doings are expected. Already Mark Hambourg has played to a big audience at the new Winter Garden on the Palace Pier. He gave a well varied program, including a Beethoven sonata (op. 31, in E flat), a group of Chopin pieces, some Cyril Scott and Debussy, and two Wagnerian transcriptions. He was encored again and again, and responded. The numerous admirers of the talent of the late lamented Coleridge-Taylor attended a memorial concert of his works at the Aquarium on September 16. Sapellnikoff had a tremendous reception at the Dome on September 18, when he combined with the Municipal Orchestra in Chopin's concerto in E minor. The ensemble was extraordinarily good, and the Russian pianist was brought to the front time after time. He displayed his fine technic to great advantage in a group of soli from Rubinstein and Liszt. Encores were inevitable, and Sapellnikoff further delighted his audience with Liszt's 'Dream of Love' and the trumpet scherzo by Mendelssohn. Lyell-Taylor, the musical director of the Municipality, is well to the fore and has a Festival Week in hand. He leaves no stone unturned to keep the town musically going, and the results of his enterprise are fully demonstrated by the splendid performances of his chorus and band. He lately presented the platform version of Gounod's 'Faust' before a large gathering of members of the Institute of Journalists and he received many spontaneous encomiums from his critical listeners. Lyell-Taylor's festival program will include 'Till Eulenspiegel,' by Richard Strauss; Saint-Saëns' 'Samson and Delilah'; 'Faust,' Berlioz; Coleridge-Taylor's 'A Tale of Old Japan,' and new works by Sir Edward Elgar, Sir Alexander Mackenzie, Edward German and Dr. W. H. Speer. Sir Henry Wood will conduct a special Wagner concert, and the instrumentalists will include Max Darewski, piano, and Harold Ketelbey, violin. The vocalists engaged are: Muriel Foster, Alicia Lakin, Mary Leighton, Effie Martyn, Maude Santley, Jenny Taggart, Carrie Tubbs, Thorpe Bates, Signor Cellini, Julien Henry, Herbert Heyner, Morgan Kingston, Frank Millings and Wilber Reed. Thomas Whitney Surette announces a series of lectures on the great masters' works with orchestral illustrations."

EVELYN KAESMANN.

Hinshaw to Open Season in Newark.

William Hinshaw, baritone of the Metropolitan Opera Company, who is to sing in concert this season under the

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management of R. E. Johnston, appears at his first concert in Newark, N. J., November 4. He is to appear jointly with a soprano engaged by the local manager of the concert. For this date Mr. Hinshaw will sing the Prologue from "Pagliacci," a German group of songs, the Hans Sachs "Monologue" from "Die Meistersinger" and a group of English songs and a very effective Italian song. With the soprano he will also unite in a duet from "Don Giovanni."

MUSIC IN LOUISVILLE.

425 South Fourth Avenue,
LOUISVILLE, Ky., October 1, 1912.

Very few announcements have, so far, been made of musical events for the coming season. The Louisville Quintet Club is to open its season on October 8 with a concert at the Woman's Club. The personnel of the club is: First violin, Charles Letzler; second violin, Alinde Rudolf; viola, Victor Rudolf; cello, Karl Schmidt; piano, Mrs. J. E. Whitney. As usual the programs will be of a high order, and the subscription list is a large one.

Another series of concerts which is arousing interest is "The Metropolitan Concert Course," consisting of three recitals on Wednesday nights at the Woman's Club. At the first Frances Alda, prima donna soprano of the Metropolitan Opera Company, is to appear, with Andre Benoist at the piano. At the second David Bispham will give one of his inimitable programs, including excerpts from "The Atonement of Pan," and the third artist is Mary Hallock, a pianist of note. Altogether these attractions promise an unusual treat to the patrons of music in this city. They are under the local management of Mrs. J. W. Beilstein and Katherine Whipple Dobbs. The dates are October 16, November 6 and December 18, respectively.

Jane Keigwin Webster, who has been studying in New York for some time past, is to give a recital in the auditorium of the Watterson Hotel on the night of October 15, assisted by Matthias Oliver, violinist, and T. J. Kingman, baritone. This is the first of a number of concerts Miss Webster has booked for the season in Louisville and vicinity.

The only notable change made in choirs recently is that of the First Christian Church, which has disbanded its quartet and installed a large chorus choir under the direction of Clement Stapleford. Mr. Stapleford has spent the summer in Russia, and supplied himself with much Russian music for the use of the Choral Club, which will resume rehearsals the latter part of the month.

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Boston, Mass., October 5, 1912.

A delightfully informal affair was the impromptu recital program given by Carrie Jacobs-Bond, the Chicago composer, under the auspices of Katherine Lincoln and Priscilla White at the studio of Clara Munger, New Century Building, September 29. The guests invited to hear Mrs. Bond included many prominent singers, teachers and composers of the city, all of whom were deeply impressed by these songs, which ran the gamut from the delightfully humorous to those with a sympathetic heart note wherein tears and laughter mingle indiscriminately. It was plainly evident that Mrs. Bond's form of entertainment struck an entirely new note to most of those present, since the charming lady introduced her program by saying frankly: "I know I have no singing voice, and I pretend to no knowledge of the art, hence will do my best to acquaint you with my songs in my own way." This she then proceeded to do, with the result that all literally hung breathless on her tales of the kitty cat, her songs of color, as she naively calls the delicious little coon lullabies, and the more serious ones, among which were "A Perfect Day," "A Little Pink Rose," "Nothing but Love," "A Sleepy Song," "The Shepherdess," "God Remembers When the World Forgets" (still in manuscript) and various others of all degrees of feeling with which she regaled her hearers. The impression left by Mrs. Bond was such as would make her a welcome visitor whenever she elects to return to Boston for another recital. The accompanying picture includes many of those present, among whom were: Marie Sundelius, Josephine Knight, Mrs. Henry Russell, Ida

Knapp, Pauline Orcutt, Mrs. Felix Fox, Mabel Daniels, Mrs. Banks Davison, Helen Goodrich, Leveritt B. Merrill and Frederick N. Waterman.

The marriage of Jeska Swartz, contralto of the Boston Opera Company, to Arthur Wilson, musical critic of the Boston Globe, at Putnam, Conn., October 1, came in the nature of a surprise to their many friends in this city.



GROUP OF BOSTON MUSICIANS AND MUSIC LOVERS WHO MET AT CLARA MUNGER'S STUDIO TO HEAR CARRIE JACOBS-BOND IN A RECITAL OF HER SONGS.

Mrs. Bond is sitting at the piano.

Miss Swartz is at present on tour with the Alice Nielsen Operatic Concert Company, which opens in Toronto, October 7.

The weekly recitals of the Faelten Pianoforte School have already begun for the season and are attracting large audiences to Huntington Chambers Hall on Thursday evenings. It is quite evident from the representative programs given at these recitals, with ultra-modern music appearing in appropriate relation to the classical, that this popular school aims to reflect the truly progressive spirit which is seen in all phases of education.

Following closely upon the opening concerts of the Boston Symphony Orchestra at Symphony Hall, comes the orchestra's first concert in the Cambridge series at Sanders Theater, October 17. The remaining seven concerts of the series will be given as usual on Thursday evenings, November 12, January 16, February 6, February 27, March

27 and April 24, with the following list of soloists: Florence Hinkle, soprano; Leopold Godowsky, pianist; Elena Gerhardt, soprano; Gertrude Marshall, violinist; Norman Wilks, pianist; Vera Barstow, violinist, and Mrs. Truman Aldrich, pianist.

Ivan Morawski announces the opening of his new vocal studio at Room 414, Huntington Chambers, where he will continue to receive pupils on Tuesday, Wednesday, Friday and Saturday of each week. As in previous seasons, Mr. Morawski has large classes in Lawrence and Worcester on Mondays and Thursdays, respectively. According to repeated and urgent demands, Mr. Morawski again has accepted a church position after his period of voluntary retirement and will be heard as second bass of the Arlington Street Church Male Quartet after November 1.

Looking much refreshed after her summer of leisure, Clara Munger resumed teaching with the opening of her Huntington Avenue studio October 1.

At the Boston Opera House, November 16, Adeline Genée will be seen for the first time in this city as a solo dancer in her own right, without the superfluous background of musical comedy. Miss Genée will bring her own conductor and company of dancers.

Most attractive features of the great electric show now being held at Mechanics Building are the daily concerts given by Creatore and his band, with programs to suit all tastes.

Rudolph Ganz, the noted Swiss pianist, will play at one of the Kniesel Quartet concerts in this city when Erich Korngold's trio for piano, violin and violoncello will be



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given. Mr. Ganz will also play a sonata, composed by this fifteen year old phenomenon, at some of his own recitals.

Among the pupils of Anna Miller Wood who have been taking the normal course, Susan Leonard Brown has been appointed head of the vocal department at Wesleyan Academy, Stanstead, Canada, while Ethel Rowand, who taught during the summer months at the State Normal School in Emporia, Kansas, will continue her work with Miss Wood during the coming season. Nativia Mandeville, another pupil of Miss Wood's, whose brilliant coloratura soprano has been heard at private musicales and recitals in this city, will spend the winter in Paris.

The first concert of the New England Conservatory series will be given at Jordan Hall, October 9, by Kurt Fischer, pianist and member of the faculty.

A truly musical family, with each member advancing rapidly in his and her chosen career, is that of Henriette Goldstein, of 143 Massachusetts avenue, whose son, Herman, a first violinist of the Boston Symphony Orchestra, is also making himself known as a composer. Milo, the younger son, a brilliant cellist, pupil of Pablo Casals, was last season a member of the St. Paul Symphony Orchestra, while the daughter, Lillian, possessor of a beautiful soprano voice, has just returned from Paris, where she has been studying with Madame Marchesi. Madame Goldstein is herself an accomplished linguist and teacher, while the father, the late Aaron Goldstein, was a virtuoso contrabass of world wide reputation and member of the Boston Symphony Orchestra.

An informal farewell party was given by Madame de Berg-Lofgren at her attractive studio home for pupil, Mr. Onslow, the young Dutch tenor, who leaves for Holland this week. Mr. Onslow, who is the possessor of a beautiful lyric tenor voice of sympathetic quality, sang the aria from "Pagliacci," in addition to a group of German and Dutch songs, with fine artistic discrimination, revealing himself as a young singer who will be heard from further. Other pupils of Madame Lofgren who sang on this occasion and displayed the splendid results of their teaching were the Misses Cowlshaw, Reynolds and Lyncdahl and Mr. and Mrs. Bell.

BLANCHE FREEDMAN.

Ludwig Hess Has a Record.

Last season Ludwig Hess, the eminent tenor, appeared with practically all the symphony orchestras in the United



LUDWIG HESS.

States and with the three large saengerfests at Philadelphia, Milwaukee and Seattle. His tours have extended to

the Pacific Coast and as far as Mexico City. There is scarcely a European conductor of prominence that Mr. Hess has not sung under, and considering the fact that he is only in his thirty-fifth year, this is a remarkable record.

German, French, Italian and English are languages that Mr. Hess speaks fluently and sings without accent. The New York World commented on his diction as follows: "His English is good enough to be an object lesson to many American singers."

Riheldaffer Booking Heavily.

Grace Hall Riheldaffer is a soprano in constantly increasing demand. Her gifts are so varied, her repertory so



GRACE HALL RIHELDAFFER.

large that she is at all times equal to any demand made upon her from oratorio to concert opera.

Mrs. Riheldaffer's outlook for the coming season is most promising, as she is already booked for one hundred recital dates, some of them as late as August, 1913.

She has recently returned from a tour of Iowa Chautauquas, singing at none of them before an audience of less than 2,500. At Charles City, Ia., all business houses closed for her afternoon recital.

Dr. Frederick Schaub writes thus in the Charles City Press:

Yesterday afternoon Grace Hall Riheldaffer appeared in a song recital. She was greeted by a throng of expectant people eager to hear her because of what has been said and written of her ability as a singer. "Pleasing," "charming," "delightful" were some of the remarks heard in passing out after the concert, and Madame Riheldaffer is indeed worthy of this praise. In everything she does there is a quiet dignity and composure which renders her stage appearance most pleasing. Her beautiful soprano voice is cultivated in its dramatic as well as its vocal power. It is pure, wonderfully sweet and of wide range. It is a perfect instrument held in absolute control by its possessor. She sings with no apparent effort, touching the high notes lingeringly like a fond caress, and executing brilliant cadenzas with evenness and clearness. (Adv.)

Krueger Begins Third Season in Philadelphia.

Adele Krueger is a name never heard of up to two years ago, except in the best social circles of German-American societies in New York and in connection with every charitable movement on Staten Island. Today, the name is known throughout the breadth and length of this great country, a name belonging to the possessor of a beautiful voice—a voice trained by such eminent experts as Isadore Luckstone and Oscar Saenger—a voice trained in New York—without the so-called "European finishing"—and, despite this lack of European teaching, or perhaps just because of it, Madame Krueger has slowly, but surely, gained her way.

Madame Krueger's achievements at Carnegie Hall, New York, last season, when she sang Elizabeth's aria ("Tann-

häuser"), accompanied by the New York Orchestra, her successes at Milwaukee, where she sang to the accompaniment of the Theodore Thomas Orchestra, her great success in the South, especially at Mobile, Ala., at Troy, at Buffalo, at Erie, at Chicago, and then on through Canada, are well known.

Remarkable as has been this artist's short career of two seasons, she now enters upon a third full of good prospects. Madame Krueger has been selected by the committee of the United Singers of Philadelphia to be the soloist, where she will repeat at Saengerfest Hall on October 21 the most notable feature of the recent Saengerfest, namely Mendelssohn's "Loreley." In June, the solo part with its magnificent recitatives and great aria gained for the festival's principal soloist, Marie Rappold, one of the most unheard of demonstrations by an audience of some 18,000 German-Americans—of whom 6,000 were members of the great chorus.

The repetition on October 21 will be given by the United Singers of Philadelphia, numbering some 1,500 voices, assisted by the festival orchestra of probably some 110 players—all under the direction of Emil F. Ulrich. But this time the work will be sung to an audience which will include many of Philadelphia's fashionable society in the 200 boxes of the great balcony. If the young artist comes through this ordeal with fair success, she may well feel contented and encouraged to proceed with her endeavors—should she win the unstinted praise of press and public she will at once advance in the ranks of American singers.

Leps and Orchestra at the Exposition.

Wassili Leps and his orchestra formed the attraction at the Pittsburgh Exposition last week. This organization attracted more than usual attention, inasmuch as it has never appeared in that city before, and it merited all the attention given it. It is a splendid body of musicians, with a brass section worthy of special mention. Mr. Leps is a fine character, free from mannerisms peculiar to many conductors, and his conducting is a delight to all those who love the graceful, easy style which characterizes his work in this respect. His readings were musicianly and scholarly to the highest degree, and, best of all, he is untiring in his efforts to please, and, judging from the large crowds in attendance last week, he did not fail. It is to



WASSILI LEPS.

be hoped that Pittsburgh will hear more of Mr. Leps and his organization.

Xaver SCHARWENKA

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CHICAGO

CHICAGO, Ill., October 5, 1912.

There are many musical schools in Chicago, but only four have really a national reputation, viz., the American Conservatory, the Bush Temple, the Chicago Musical College, the Sherwood School and the Northwestern Conservatory of Music (Evanston). Piano schools which flourished a decade or so ago are losing ground yearly, as, generally speaking, the teachers in other schools than the above named are practically unknown outside of a small following in Chicago and vicinity. Private piano teachers of national reputation and several of international reputation, who have opened private studios, have cut into the enrollment of those small school, which at one time were a menace to the larger schools, but through mismanagement, and especially in securing teachers, whose reputations are in most cases mediocre, they lost what they could have gained had they secured better talent. Large Chicago schools have the resources to get big teachers, men of reputation and talent such as can be found at the American Conservatory, Chicago Musical College and the Bush Temple, but again at the smaller schools the teachers are often mere pupils or men of no great prestige, otherwise they would be found in the faculties of the above named schools, or teaching for their own interest in private studios. The school question is a grave problem for parents as well as for professional students, and since THE MUSICAL COURIER Chicago office is often asked over the phone or by mail "what school do you consider the best in Chicago?" the foregoing answers the query.

The grand opera season in Chicago will open Tuesday, November 26, with "Aida." Cecilia Gagliardi, the dramatic soprano, will make her debut in Chicago in the title role. Icilio Gallega, dramatic tenor, will be the Rhadames; Maria Gay, the Amneris; Mario Sammarco, Amonasro; Gustav Huberdeau, the High Priest, and Henry Scott, the King. Cleofonte Campanini will direct. The following night "The Jewels of the Madonna" will be sung, with Carolina White, Madame Berat and Sammarco in their regular roles. Zenatello will be heard as Gennaro. Thursday evening, November 28, "Rigoletto" will be given with Tita Ruffo, who will make his first appearance in Chicago, in the title role. Giuseppe Gandizi, a tenor who is affiliated with the Boston Opera Company, will sing the part of the Duke, and Alice Zeppilli will appear as Gilda. Thursday afternoon (Thanksgiving Day) an extra performance will be given with the production of "Hansel and Gretel" in English at popular prices. Following the opera a ballet with Rosina Galli, premiere danseuse, will follow.

An extra performance, outside of the regular subscriptions, will be given on Friday evening, November 29, with Puccini's "Manon Lescaut," which, on this occasion, will have its first Chicago hearing. Carolina White will be the Manon; Zenatello, the Lover, and Sammarco, the elder Des Grieux. On Saturday afternoon, November 30, Helen Stanley will make her debut as the Prince Charming in Massenet's "Cendrillon." Maggie Teyte will make her re-entree in the title role; Louise Berat will be the Mother; Mabel Riegelman and Marie Cavan will round up the cast. Marcel Charlier will conduct. Mary Garden, who has just triumphed in "Tosca" in Paris, will be presented during the season in that opera by Mr. Dippel. The subscriptions for the coming season have been most gratifying not only to the management, but also to the backers of the Chicago-Philadelphia Grand Opera Company, and from the



CELESTIAL MODESTY.

Admirer: "Ah, signor, you are an artist by the grace of God."
Signor: "Yes; God is very proud of me."

outside it might be said that the opera here has come to stay, as Chicago wants grand opera, and as presented by Mr. Dippel the public is getting not only good singers, but many novelties as well, some of them totally unknown to American audiences, while others, though produced in America, have never been given previously in Chicago.

The first of a series of recitals which will be given by students of Mr. and Mrs. Herman Devries will take place at the Fine Arts Theater on Saturday evening, November 16.

Carolyn Willard announces that she has opened her Chicago studio after a professional trip of several months abroad. In addition to her piano classes Miss Willard will also teach one or two theory classes extending through the year. Miss Willard will be found daily in her studios, 721 Fine Arts Building. Her studio assistants this year will be Clara Marie Len and Selma Forsberg.

"How I Play Schumann's 'Nachtstuck,'" by Fannie Bloomfield Zeisler, is published in this month's Delineator, and will prove instructive to many piano students.

Luella Chilson-Ohrman, soprano of Chicago, and Reed Miller, tenor, of New York, are two solo artists engaged for the performance of Mendelssohn's "Elijah" by the Apollo Musical Club of 300 singers in the Auditorium Theater, Sunday afternoon, November 3. The sale of single tickets for "Elijah" opened last Tuesday at the Apollo

Club box office in Lyon & Healy's, and already the Auditorium is half sold out for this performance.

The Amateur Musical Club announces its first concert to take place at the Fine Arts Theater on Monday afternoon, October 21. Leopold Godowsky, pianist, has been engaged for the opening artists' recital on Monday, December 9, in Orchestra Hall. This concert will be given for the benefit of the scholarship fund. The National Federation of Musical Clubs has accepted the invitation extended by the Amateur Musical Club and the Lakeview Musical Society to hold its biennial in Chicago next April at the close of the Theodore Thomas Orchestra season. The orchestra will at that time give a concert for the Federation. Owing to this being the year of the Federation meeting in Chicago it has been thought best to discontinue for the present the lectures started last season.

Alma Voedisch and her sister, who have been in Europe all through the summer months, sailed for home on the Grosser Kurfurst, September 28. While in Berlin they were entertained by Mr. and Mrs. Arthur Abell at their first musical afternoon of the season. Xaver Scharwenka invited them to his villa, where they spent a delightful day. Miss Voedisch says that it is a lovely place, with rather a large park surrounded by hills, and a short distance from the park there is a large lake. The Voedisch sisters were also entertained by Louis Persinger and his mother. Before returning to America they stopped at Dresden for a few days and will be back in Chicago the later part of October.

Sunday afternoon, at 4.30 o'clock, in the First Congregational Church, Oak Park, the quartet choir will give an entire program of music by Mendelssohn, under the direction of Carl D. Kinsey, organist. Marie Sidenius Zendt, soprano, will be the assisting soloist. The entire program follows:

Organ prelude, Sonata No. 3.....Mendelssohn
Anthem, I Waited for the Lord.....Mendelssohn
Duet, My Song Shall Be Always Thy Mercy.....Mendelssohn
Miss Kaufman and Mr. Kimball.
Quartet, He, Watching Over Israel.....Mendelssohn
Solo, It Is Enough.....Mendelssohn
Mr. Dunford.
Response, Cast Thy Burden.....Mendelssohn
Anthem, O for the Wings of a Dove.....Mendelssohn
Offertory solo, Hear Ye, Israel.....Mendelssohn
Mrs. Zendt.

Sermon.
Response, The Lord Is My Shepherd (trio).....Mendelssohn
Organ postlude, Fugue in C minor.....Mendelssohn
Mr. Kinsey.

The choir consists of Mary Ann Kaufman, soprano; Rose Manning Morphy, contralto; Grant Kimball, tenor; Frank Dunford, bass, assisted at the Vesper service by Marie Sidenius Zendt, soprano; Carl D. Kinsey, organist and director.

Mabel Sharp Herdien, soprano, has just returned from Appleton, Wis., where she appeared in recital at Peabody Hall. The popular soprano met with her usual artistic success.

David Bispham, assisted by Harry M. Gilbert, pianist, and Lulu Jones Downing, composer-pianist, will be heard in a recital at the Fine Arts Theater on Thursday evening, November 7. Mr. Bispham's program, which will be published in these columns in the near future, will include four selections by the Chicago composer, Lulu Jones Downing, who will play the accompaniments to her own songs for Mr. Bispham. The concert will not only be well patronized by the musical element of Chicago, but the affair will be especially a society function. All the boxes and the balcony already have been completely sold out and it is expected that long before the curtain is raised all the seats will have been secured by the numer-

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ous friends and admirers of Mr. Bispham and Mrs. Downing.

Herbert Miller, baritone, will appear on the program of the second ballad concert given under the auspices of the Illinois Athletic Club, Sunday afternoon, October 13.

Emil Liebling will give his first complimentary piano concert at Kimball Hall, Tuesday evening, October 8. Mr. Liebling's program will be made up of compositions by Weber, Field, Mendelssohn, Schumann, Chopin, Beethoven, Liszt and Moszkowski. Besides those composers' works Mr. Liebling will play his own "Menuetto Albumblatt" and his latest output "Gavotte Moderne." The concert will begin promptly at 8 o'clock.

George Hamlin, the Chicago tenor and member of the Chicago-Philadelphia operatic forces, will sing the tenor role in "The Cricket on the Hearth" when that opera, by Goldmark, is given in English by the Chicago Grand Opera Company.

Madame Schumann-Heink will open the musical season with a song recital under the direction of F. Wight Neumann in Orchestra Hall next Sunday afternoon, October 13, at 3.30. Madame Schumann-Heink has just returned from new triumphs won in the Wagner festivals at Bayreuth and Munich. Katherine Hoffmann again will be the accompanist, and Eduard Collins, pianist, will assist her.

Thursday evening, October 3, Louise St. John Westervelt, the well known soprano, was heard in a recital at the Columbia School recital hall. Miss Westervelt's selections were "Soir," by Faure; Duparc's "Extase," and Debussy's "De Greve." Miss Westervelt, who has been enjoying her vacation in the East, has returned to Chicago, where she has a very large class of vocal students. She will also be heard this year in concert and recital. Miss Westervelt, one of the pioneers of Debussy in the Middle West, will give a lecture song recital on "Debussy and the Modern French School" this season. Miss Westervelt's bookings are done through the Briggs Musical Bureau.

Luella Chilson Ohrman, soprano, will give her annual Chicago recital at the Fine Arts Theater Thursday evening, December 5.

F. Wight Neumann announces the engagement of Simon Buchhalter, piano virtuoso and composer of Vienna, for a recital at the Studebaker Theater, Sunday afternoon, December 1. This will be the first appearance of Mr. Buchhalter in Chicago. Mr. Neumann also announces the engagement of Mr. and Mrs. David Mannes for a sonata recital, piano and violin, at the Studebaker Theater, Sunday afternoon, March 18.

The final—and one of the most successful—of the summer series of unique and valuable recitals given in the MacBurney studios, Fine Arts Building, was the program of songs by Peter Cornelius, given Monday evening, September 30, by William G. Hay, bass, assisted by Margaret Ann Smith, soprano, and William Lester, accompanist. Preparatory to the vocal portion of the program, Mr. Lester was heard in a very interesting lecture on the personality and creative work of the composer of the evening. This was followed by a series of sixteen songs and two duets presented in a most artistic fashion. Mr. Hay revealed himself as the possessor of a rich, virile voice, handled with finesse, and used as a medium for the expression of ample interpretative powers. Though heard only in two of the duets, Miss Smith proved herself to be an artist factor meriting the most cordial approval. She displayed a warmth of coloring, beauty of tone, and delicacy of shading such as mark the true artist. Without doubt more will be heard from her. The accompaniments of Mr. Lester were of his usual high artistic quality.

The second of the Saturday afternoon series of recitals of the American Conservatory will take place at Kimball Hall on October 12. The program will be as follows:

Sonata for piano and cello, op. 38.....	Saint-Saëns
Messrs. Wanick and Hess.	
Springtime of Love (Pierrot and Columbine).....	Kaun
Quarrel and Reconciliation (Pierrot and Columbine).....	Kaun
Czardas.....	MacDowell
Mr. Wanick.	
Sur le Lac.....	Godard
Scherzo.....	Van Goens
Romance.....	Wanick
Mr. Hess.	
Serenade of the Doll, from Children's Corner.....	Debussy
Ricordanza.....	Liszt
Rhapsodie Hongroise No. 11.....	Liszt
Mr. Wanick.	

The Chicago Singverein of 300 voices, under the direction of William Boeppler, will give its first concert at Orchestra Hall on Thursday evening, November 7. Marie Rappold, of the Metropolitan Opera Company, will be the

soloist. The second concert will take place in February with Leo Slezak, tenor, as soloist. The third concert will take place in April. The soloist for the last concert has not as yet been chosen. Harriet Martin Snow, formerly connected with the Apollo Club as assistant to Carl D. Kinsey, has been elected business manager of the Chicago Singverein and has opened her office at Clayton F. Summy Company, publishers, 64 East Van Buren street.

Hanna Butler, the well known soprano, has opened her new studio at 512 Fine Arts Building, but will receive only a limited number of students this season, as she has accepted many engagements and will appear on numerous programs given by clubs and at private functions. She has been engaged for six matinee musicales to be given in the Gold Room of the La Salle Hotel, and will be assisted by Dorothea Meadows, lecturer. The first musicale will take place on Monday afternoon, October 21. During the same week Mrs. Butler will appear in Milwaukee and Peoria.

Theodore S. Bergey, tenor, will sing next Tuesday evening, October 10, at a function given at the residence of Adam Emeroy Elbright, at Hubbard Woods, Ill.

Marie Rappold, prima donna soprano of the Metropolitan Opera Company, New York, will make her first appearance in song recital at the Studebaker Theater, Sunday afternoon, October 27, under the direction of E. Wight Neumann.

Sibyl Sammis-MacDermid, the soprano, and James G. MacDermid, composer, opened their season with the following program on October 3 at Galesburg, Ill.:

With Verdure Clad (Creation).....	Haydn
Die Mainacht.....	Brahms
Das Kindes Gebet.....	Roger
Das Kraut Vergessenheit.....	Hildach
Aht Love but a Day (MS.).....	Gilberte
Slumber Song (MS.).....	MacFayden
Your Kiss (MS.).....	J. W. Thompson
Les Cloches.....	Debussy
Psyche.....	Paladilhe
Berceuse.....	Chaminade
Scene du Miroir (Thais).....	Massenet
Love's Great Song.....	James G. MacDermid
Heart o' Me.....	James G. MacDermid
Fulfillment.....	James G. MacDermid
Faith.....	James G. MacDermid
Hope.....	James G. MacDermid
Charity.....	James G. MacDermid
The Song that My Heart Is Singing.....	James G. MacDermid
If I Knew You and You Knew Me.....	James G. MacDermid
My Love Is Like the Red, Red Rose.....	James G. MacDermid

Early appearances have been booked for these artists at Peoria, Ill.; Macomb, Ill.; Burlington, Ia.; Keokuk, Ia.; Moline, Ill.; Sioux City, Ia.; Waterloo, Ia.; Charles City, Ia.; St. Joseph, Mo.; Warrensburg, Mo.; Salina, Kan.; Leavenworth, Kan.; Atchison, Kan.; Red Wing, Minn.; Valley City, N. Dak.; and Aberdeen, S. Dak. Mrs. MacDermid will also fill many oratorio and orchestral engagements.

RENE DEVRIES.

MUSIC IN MEMPHIS.

MEMPHIS, Tenn., October 3, 1912.

There is a calm this week preceding the storm which will break forth in musical circles about the middle of October. All the teachers and music students who have spent the summer in the North and East are returning this week and before many days the studios of all prominent teachers will be open, musical clubs will resume activity and the prospects for a splendid musical season will begin to be realized.

Among those who have returned from a season in the East is Angelo Cortese, harpist. Mr. Cortese will have his studio this season in the Glaslyn Building and will do concert work in Arkansas, Mississippi and Tennessee.

Mrs. E. T. Tobey has returned from Chautauqua, where she spent the summer teaching and getting bright ideas for the interest and advancement of her work. Mrs. Tobey returns filled with enthusiasm for the way they do things in New York, and is ambitious for her pupils at home.

May Seay Stapleton is at home after spending the summer in Chicago and Eastern points where she studied vocal and instrumental music with leading musicians. Mrs. Stapleton will open a kindergarten for teaching the fundamental principles of music to the tiny tots. Her studio will be in the Southern Conservatory of Music.

Prof. and Mrs. Jacob Bloom are at home ready to resume their prominent places in musical circles. Professor Bloom is at the head of the Southern Musical Conservatory and will do some special teaching beside his regular work as director of the Bloom Orchestra.

The Beethoven Club will hold a call meeting next week to decide definitely about the selection of artists for the

season's concerts. Mrs. Eugene Douglas, president, and Mrs. E. T. Tobey, vice president, declare the prospects for an excellent year are most flattering. The committees for the year's work will be announced at the next meeting.

Augusta Semmes, manager of the Memphis Symphony Orchestra, has made no announcement of the early fall plans for that organization, the possible reason being that she is too busy "doing things" to talk about them. The orchestra again will be under the able leadership of Arthur Wallerstein, who has continued to grow in public favor in Memphis since his first appearance last fall. Professor Wallerstein appeared recently at the opening of the Tennessee Normal School. His violin solo work was much appreciated.

Katherine Sherer, who has recently returned from four years' study in Germany, will be among the popular vocalists of the city this winter. Miss Sherer will have a limited number of pupils at the Woman's Building as her church engagements and concert work will take much of her time.

Mrs. Carruthers Ewing is expected home from the East at an early date. Mrs. Ewing, who is a popular member of the social-musical world, has just undergone a most harrowing experience, having been struck by lightning while watching an electrical storm on the beach of an Eastern resort. Her escape was marvelous; she was unconscious five hours and every piece of jewelry on her body was melted. Her friends rejoice at her early recovery.

The Majestic Theater Company has just installed a new \$10,000 pipe organ and will open at an early date their new theater on Main street. It is possible that Clarence Eddy will be engaged for the opening week of the new organ.

NOLA NANCE OLIVER.

INDIANAPOLIS MUSIC.

INDIANAPOLIS, Ind., October 4, 1912.

The Indianapolis Orchestra with Alexander Ernestinoff, conductor, will give its first concert of the season October 13.

The first pupils' recital at the Conservatory of Music was given Thursday evening, October 4. Quite a large class of pupils took part. Marie Reynolds, of Boston, and Mrs. S. T. Hensel, of this city, are to have charge of the department of expression at the conservatory this season. A new course to be introduced is the rhythmo-musical gymnastics, which will relate to individual culture and preparation for musical education. It is for both children and adults and will be under the direction of Wynna Blanche Hudson and Carl Beutel.

Bertha Beard, soprano, and pupil of S. E. MacGregor, has returned from Dayton, Ohio, where she spent her vacation.

Sousa and his famous Band appeared at English's Opera House on Tuesday evening, October 1, before an audience that filled the theater. "The March King" offered his usual varied and brilliant program, which was thoroughly enjoyed and appreciated by all.

Announcement is made by the Aeolian Company of a series of concerts to be given this season by local artists.

S. E. MACGREGOR.

TORONTO FESTIVAL OPENS BRILLIANTLY.

(By Telegraph).

TORONTO, Ontario, October 7, 1912.

To The Musical Courier, New York:

Toronto Musical Festival opened tonight with immense success. About five thousand people at the Arena. Nahan Franko conducted superbly and made a great hit with his orchestra. Alice Nielsen sang magnificently, and Orville Harrold was very fine. Arturo Tibaldi, the English violinist, made a splendid impression. Manager R. E. Johnston is here vigorously superintending the musical end of the big festival.

L. B.

Tina Lerner Engagements.

Tina Lerner, the young Russian pianist, who will sail for America November 2 on the steamer Caronia, has many engagements in England in October. She will play the Tchaikowsky concerto at Harrogate, October 3; the Schumann concerto at Bournemouth, October 10; she is soloist at the London Ballad Concert, October 12; at North Staffort, October 17, she will play the Grieg concerto; and her closing concert will be the Manchester Hallé concert, October 31.

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GALSTON'S PROGRAMS.

MUNICH, September 24, 1912.

Gottfried Galston, the young man whom M. H. Hanson is importing to America this year to show some new things about piano playing, will leave Munich in a few days on his



GOTTFRIED GALSTON AND SANDRA DROUCKER-GALSTON IN AUTO NEAR CHIEMSEE IN BAVARIA.

way to New York via Paris. He will sail from Cherbourg, October 6, on the steamship Prinz Friedrich Wilhelm and



GOTTFRIED GALSTON AND SANDRA DROUCKER-GALSTON CLIMBING IN THE DOLOMITES.

will play three times during the few days of his stay in Paris.

Mr. Galston has had a very busy summer. The awful weather of this past summer in South Europe made it



GOTTFRIED GALSTON IN THE DOLOMITES. HUT ON TOP OF THE NUVOLAN, 8,000 FEET ALTITUDE.

particularly easy to study indoors and practise and, aside from a short mountain climbing trip in the Dolomites and an auto trip in the Chiemsee, he has been steadily at his pleasant villa in Planegg, near Munich. Aside from the work of practising to prepare for

the American trip, he has been busy with a dozen scholars, including five Americans—Ellen Fanz, of Louisville, Ky.; Miss Leighton, of Troy, N. Y.; Messrs. O'Connell and Briggs, of Scranton, Pa., and Mr. Proctor, of Tarrytown, N. Y.

During the summer Mr. Galston gave no less than ten private recitals for the benefit of his pupils, playing for them the entire repertory which he has prepared for America. The programs of these recitals show what a tremendous amount of the best piano music Mr. Galston has at his fingers' ends. Be it understood that these programs do not represent those which Mr. Galston will play in America, but simply show the material from which he will draw the well balanced and carefully thought out programs which are typical of him.

Few pianists can boast of so complete a repertory, thoroughly prepared and ready for performance at a moment's notice.

H. O. D.

A Defense of Japan.

To the Musical Courier:

In your issue of the 4th inst. appeared an article signed Blumenberg, protesting against the methods of the governments in the matter of paying honor to the late Mikado. The writer seems to deplore the state of affairs brought about by the defeat of Russia by that pagan nation, Japan, in consequence of which in the hour of that nation's mourning for their Mikado the Christian nations were compelled to express sympathy to paganism. This is indeed a very poor way of looking at things.

Fanatics must be treated with silent contempt. I do not have to defend the pagan nation which defeated the oldest Christian power, and because of which the writer of that epistle seems to be so embittered against the Mikado, whose pagan armies without ikons and Christian symbols of the most ancient pagan character were stronger than Cossacks. I am not an admirer of paganism, yet it must be conceded that powder, swords and canons are barbaric. If the writer feels that paganism has checked the advance of the oldest Christian barbarism he has simply exposed himself to ridicule. One who can say that the better classes of a country would applaud an act of wilful and deliberate murder of any creature (as told about by your paper when a Russian officer murdered a Jewish musician) is and certainly belongs to a class of cannibal barbarians, and this is what Russia is in the eyes of civilized nations, while the Mikado with his paganism is counted among the civilized nations. It shows that paganism is in advance of that sort of Christianity which, though claiming to be the oldest form, is nevertheless the most barbaric in its semblance and character. I could say much more on this subject, but not wishing to take up the valuable space in this journal, I beg to thank you for your courtesy in inserting this in your next issue.

I am, sincerely yours,

R. F.

Los Angeles, Cal., September 30, 1912.

Persinger's Extraordinary Gifts.

It is rather trying for Louis Persinger to make his debut in his native country in a season which brings to this country some of the world's greatest violinists. But it shows that Persinger's manager, M. H. Hanson, has unbounded faith in the young artist's possibilities. London has waxed enthusiastic over Persinger's playing. The London correspondent of one of the great New York dailies was recently overheard to remark that Persinger plays the Kreisler arrangements with more sweetness and delicacy of tone than Kreisler himself. Even if this view should and most probably is an exaggerated one, the opinions of the entire press of the British capital, expressed after each of the three recitals Persinger played in London last May, points to extraordinary art being revealed when the Daily Telegraph's critic, Hugh Legge, says: "Not since Sarasate have we heard violin playing more neat in the left hand or more masterly in the bow hand."

Americans must await with interest Persinger's debut in this country, which will be made with the Philadelphia Orchestra on November 1 and 2 and which will be followed immediately by his first New York recital, to be given in New York at Aeolian Hall on November 9, his Chicago recital December 8 and his appearance with the New York Philharmonic December 22.

Persinger is due in New York the end of this week or the beginning of next week on the steamer Rotterdam.

The next annual Swiss Music Festival takes place early in July, 1913, at St. Gall, but in June the Swiss National Music Society (Tonkünstlerverein) will give a series of concerts at Berlin to introduce Swiss musical compositions.

German-Austrian Concert at Irving Place Theater.

A second installment of "beauteous summer" interfered with crowding the Irving Place Theater, Sunday afternoon of this week, when Annie Friedberg inaugurated a series of national concerts. The afternoon also signalized the return of Sophie Traubman, the prima donna, to public life. Beside Madame Traubman the artists appearing were: The Vienna Quartet; Edmund A. Jahn, basso; Mimi Rogenhofer, a new Vienna pianist, and Dr. Nicholas J. Elsenheimer, and Hermann Spielter, as the accompanists for the singers, Mr. Spielter for Madame Traubman and Dr. Elsenheimer for Mr. Jahn.

The stage of the theater was handsomely set with a music room scene; busts of Beethoven and Wagner on pedestals and some growing palms added to the charm of the setting.

Since Madame Traubman sang at the Metropolitan Opera House she has had appearances in Europe—at Covent Garden, London, in Hamburg, Munich and Cologne, Germany. Recently she returned from the Old World, accompanied by her fourteen year old daughter. Ever since the prima donna's husband died (four years ago) she had resolved to re-enter public life.

Her first number on Sunday afternoon, "The Jewel Song" from "Faust," sung in German, however, was delivered with telling effect and it revealed the voice to be a more beautiful organ than ever. The three lieder, "Under wieder blüht der Lindenbaum," by Fielitz; "Die Mutter an der Wiege," Loewe, and Brahms' "Vergebliches Standchen," showed the artist to be a remarkable singer of songs; but as she is more dramatic she will and should find herself more happy in opera. The audience was very cordial and as encores Madame Traubman sang "In a Garden," by d'Hardelot, and "Winterlied," by Goss.

Mr. Jahn sang with admirable diction and soulful style "Der Wanderer" and "Aufenthalt," by Schubert, for his first group, and later gave "Helle Nacht," by Hans Hermann, and "Lied des Hunold Singuf," by Weingartner; the basso measured up fully to the demands of these

beautiful and difficult songs. Dr. Elsenheimer gave the singer splendid support and Mr. Spielter did likewise for Madame Traubman. As an encore Mr. Jahn sang "Traum durch die Dämmerung," by Richard Strauss.

Miss Rogenhofer, who made her American debut at this concert, displayed much warmth and very remarkable tech-



SOPHIE TRAUBMAN.

nical ability in "Pastorale Variee," by Mozart; the airs from "Alceste," arranged by Saint-Saëns; "Das Wandern," by Schubert-Liszt; a Rubinstein caprice, and the Weber-Liszt "Slumber Song" as an encore. In the evening Miss Rogenhofer played again for the Brooklyn Arion.

The Vienna Quartet, consisting of L. Schonberger, violin; O. Johansson, second violin; O. Krist, cello, and A. Fink, pianist, played with spirit some Wagner, Schubert and Johann Strauss numbers, among them the march from "Tannhäuser" and "The Blue Danube."

Bridewell with San Francisco Symphony.

Carrie Bridewell, contralto, has been engaged as the soloist for the opening pair of concerts with the San Francisco Symphony Orchestra, November 1 and 2. On the first date, the concert takes place in the Cort Theater, in the California metropolis, and on the second date at the big Greek Amphitheater in Berkeley. Both concerts will be conducted by Henry K. Hadley.

Madame Bridewell begins her season at the Maine Music Festivals, October 10 to October 16, singing in both Bangor and Portland.

The singer, whose success in opera in America and Europe has been noted, is to make a long tour in concert this season under the management of the Concert Direction M. H. Hanson.

Harold Bauer's Travels.

After spending his vacation in Switzerland, where he had a large class at Vevey, Harold Bauer gave some concerts at San Sebastian, Spain, reached Paris on September 20, and left there shortly afterward for England, for the fall tour of the Bauer-Casals-Thibaut Trio in that country.

Hartmann's Cleveland Engagement.

Arthur Hartmann, the distinguished violinist, has been engaged as soloist for the last concert of the season of the Cleveland Harmonic Club, to take place at the Grays' Armory, Cleveland, Ohio, April 29.

Miller-Van der Veer Settled.

Reed Miller, the highest paid tenor in New York (and that means in America), and Nevada Van der Veer (Mrs. Miller), mezzo-contralto, are settled in their handsome new ground floor apartment, 749 West End avenue, near Ninety-sixth street, telephone 2686 Riverside. Some splendid century-old chairs, a "grandfather's clock," and other heirlooms straight from the Van der Veer homestead on Lake Otsego, with many unique and artistic ornaments, serve to attract interest; the rooms are flooded with light, with a view of the Hudson River and the Palisades beyond. With this notice is presented pictures of the Millers, one on the steamer bound for the South, with Mrs. Lumsden (Mr. Miller's sister); the other taken at "Camp Happy," Lake Otsego, where they spent their summer vacation. Some engagements for both are October 2 and 3, fall festival, Toledo, Ohio; October 31, Automobile Club, Chicago; November 3, "Elijah," with the Apollo Club, Chicago; December 10, Mr. Miller, "The Messiah," Oberlin, Ohio; Christmastide, New York, two "Messiah" dates, the third

season. In February there will follow a tour of the South for both. March 27 and 28 they sing in the ninth symphony with the New York Philharmonic Society.

On Sundays Mr. Miller may be heard at St. Thomas' P. E. Church, Fifty-third street and Fifth avenue. He is



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a recent acquisition to the choir, having begun in May of this year. Various public and club concerts will see



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either or both singers before audiences, and it may be confidently stated that they never sang better, or were in better physical and vocal trim for a strenuous winter.

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The true value of a teacher can be proven in only one way, and that is the result of his labors. Nor should such a test be confined to a few students of unusual talent, but it should be determined by the work of the average student. Many a teacher's success has been based on the extraordinary career of a genius, whom he had the good fortune to call his pupil, when but little mention is made of the large number of students who, although not exceptionally gifted through the skillful guidance of a master and conscientious effort on his part, attain positions of prominence in various capacities as either public performers or teachers.

If such be the test, Mr. Hackett has fully merited his present position. THE MUSICAL COURIER takes pleasure in mentioning the names of some of his former pupils of more or less prominence in different parts of the country: Glenn Hall, tenor, formerly with the Metropolitan Opera Company; Albert Gregorowitsch Janpolski, baritone, concert artist; Howard Challis, baritone, member of Royal Opera, Madrid, and engaged for the Bayreuth Festival of 1914; Bernice Fisher, soprano, member of the Boston Opera Company; Helen Axe Brown, soprano, concert singer; Marie Sidenius Zendt, soprano, concert and oratorio;



KARLETON HACKETT.

Jennie F. W. Johnson, contralto, concert and oratorio; Fredericka Gerhardt-Downing, contralto, concert and oratorio; Ethel Wright, soprano, concert singer; Grace Dudley Fenton, soprano, concert singer; William Fenton, tenor, concert singer; John T. Read, basso, concert singer and teacher at the American Conservatory.

Among the accomplished singers and teachers are the following: Harrold L. Butler, head of music department, Syracuse University, Syracuse, N. Y.; William B. Olds, director voice department, University, Decatur, Ill.; W. F. Gaskins, director of music, State Agricultural College, Cornwallia, Ore.; Garnett Hedge, director of music, State Agricultural College, Brookings, S. Dak.; Richard Yandley, director of voice, Huron College, Huron, S. Dak.; H. C. Kelsey, director of voice, college, Cameron, Mo.; Gillis Slack, director of voice, Leander Clarke University, Toledo, Ia.; Carl Waterman, teacher of voice, Lawrence University, Appleton, Wis.; Carl Songer, teacher of voice, Joliet, Ill.; Mrs. Henkel, director of voice, Charles City, Ia.; Merle Stitzer, teacher of voice, Western Ohio College, Oxford, Ia.; Gertrude Evans, teacher of voice, Millikin University, Decatur, Ill.; Lena Shepard, teacher of voice, Lincoln College, Lincoln, Ill.; Miss Grasse, teacher of voice, Moorehead College, Moorehead, Minn.; Charles La Berge, teacher of voice, American Conservatory, Chicago; Frank Parker, teacher of voice, American Conservatory, Chicago; Allene Westfall, teacher of voice, Montana College, Deer Lodge, Mont.; Ella Hurd, Martha Washington College, Abingdon, Va.; Alberta Bragg, Liberty College, Liberty, Mo.; J. W. Cram, college, Fayette, Ia.; Walter Allen Hulst, Northwestern University, Evanston, Ill.; Althea Dorothea Miller, Northwestern University, Evanston, Ill.

Frances Allitsen Dead.

A special cablegram to the New York Sun, on October 3, reported the death of Frances Allitsen, the composer. Miss Allitsen was known in this country principally through her songs, although she also wrote for piano, string quartet and organ. Her songs were introduced to America about fifteen years ago. Two of them, "Oh, for a Burst of Song" and "Life is a Bubble, Life is All Trouble," were quite popular with American singers. The deceased was born in London and studied at the Guildhall School of Music.

Wladimir Cernicoff, Russian Pianist.

An interesting pianist is Wladimir Cernicoff, who will visit the United States in 1913 under the Antonia Sawyer management. Mr. Cernicoff has long been a resident of London, where he has an established position as a virtuoso of the first rank.

No other pianist fills so many important private engagements as Mr. Cernicoff, and his professional work, which



Photo by the Dover Street Studios, London, W.

WLADIMIR CERNICOFF,
Russian pianist.

is managed by the Daniel Mayer Concert Direction, has included concert engagements and recitals in all the large European centers.

About his concerts in Germany, Holland and Switzerland last year, some excerpts from the press are appended:

Wladimir Cernicoff played, besides two groups of smaller pieces, the "Carnival" of Schumann, which he played with a great variety of expression, excellent technic, and, where appropriate, a wonderfully delicate and poetical touch.—Caselen Zeitung.

We must specially notice his interpretation of the "Weinenklag'n" variations by Liszt, which was a decidedly first rate performance with which Mr. Cernicoff earned much applause.—Leipzig.

First the young artist played the F minor andante by Beethoven in an excellent style which made us expect a good deal from his further solos. And we were not deceived. He is a master of the various nuances of tone; his touch is never unmusical, even in the biggest forte, and his gradation of tone possesses every tonal color. He earned a great success and was compelled to respond with several encores.—Schlesische Zeitung, Breslau.

Wladimir Cernicoff's recital at the Conservatory was a great success. His playing is that of a master of all technical difficulties; he possesses the most delicate and poetical touch; his playing is always the acme of refined sentiment, and withal there is a solidity and a something austere in all his work. He interpreted the "Benediction" de Liszt in the grandiose style, with an infallible technic and charm of sentiment. And in some Chopin compositions, particularly a waltz, there was nothing to criticize, all was perfect, thought, technic and poise of presentment.—La Tribune, de Genève.

There is no greater interpreter of the ancient school of piano composition than Wladimir Cernicoff. For this mode of pianism he has a special talent. His sincerity, his delicacy of touch and the charm he infuses to all he portrays proclaims him the absolute artist.—Le Guide Musical, Brussels.

Cernicoff played the Tchaikowsky concerto with unbounded zeal and enthusiasm. He was recalled after his brilliant performances many times.—Hambourger Anzeiger.

Cernicoff scored a brilliant success with his performance of Liszt's "Benediction de Dieu Dans la Solitude," played with much musical feeling and poetry. A splendid technical performance was his playing of the Rubinstein "Staccato Etude."—Munchner Tageblatt, Munich. (Adv.)

Bridewell and Lehmann.

It was during Carrie Bridewell's sojourn in Berlin that Lilli Lehmann heard the American contralto sing "Im Herbst," by Franz. Later Madame Lehmann wrote to Alice Garrigue Mott, Bridewell's teacher in New York, and in commenting upon the voice and art of the young singer stated: "I have heard your pupil, Carrie Bridewell, sing 'Im Herbst.' It was excellent and the voice and interpretation wonderful."

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MINNEAPOLIS

MINNEAPOLIS, MINN., October 5, 1912.

The Thursday Musical Clarion, containing an outline of the work to be done by the club this winter, recently was issued. Mrs. Harry W. Jones is president and chairman of the executive board. Chairmen of other committees are: Nellie C. Bailie, membership; Mrs. Fred Spafford, philanthropic; Mrs. Wendell P. Mosher, house and reception; Mrs. Samuel M. Dick, constitution and by laws; Mrs. Weed Munro, finance; Mrs. Richard Swain, associate section; Edwina Wainman, nominating and program. The season was opened Thursday, October 3, with the president's reception, which was held at Hotel Radisson. Mrs. Jones, assisted by the members of the executive board, received the guests. The regular fortnightly meeting of the club will be held on Thursday afternoons at the First Baptist Church. The only attraction announced to appear under the auspices of the Thursday musical is the Flonzaley String Quartet, November 19. A number of very attractive programs are planned in each department and the year promises to be an interesting one.

Jean B. Griffie will give a voice recital in her studio October 19, when she will introduce two pupils, Irene Wambolt and Harold Griffie.

Alma Johnson Porteous, one of the leading contraltos of Minneapolis, and soloist in Westminster Church, has departed for a year's study in Europe with Oscar Seagle.

Carlo Fischer and R. J. Horgan, under whose auspices Schumann-Heink appears in concert Tuesday evening, October 8, announce an unusually large sale of tickets for the great contralto.

The Johnson School of Music, Oratory and Dramatic Art, Gustavus Johnson, director, opened its fifteenth school year with a large enrollment of students. The faculty remains practically the same as last year, with the addition in the piano department of Mary E. Haines, for many years a pupil of Hermann E. Zock, formerly of this city, now a resident of Munich, Germany. Madame Didier, who studied art in Paris for twelve years, has been engaged to teach drawing and French. The enrollment of students in the oratorical department with Maude Moore at the head has been especially large, and already her pupils are being called to give readings for various good causes. Bertha Maude Pratt and Mrs. Louis Solem, both talented pupils of Miss Moore's, have been filling engagements in and out of the city. A series of musical and dramatic evenings by members of the faculty will be given throughout the school year, beginning about the middle of the month, one of the early ones of which will be a program of piano and violin sonatas by Gustavus Johnson and Charles D. Ostergren, head of the violin department. The regular senior and junior harmony classes began last week and Saturday, October 12, the first of the "History of Music" lectures will begin. Gustavus Johnson, who is a member of the board of examiners for the M. S. M. T. A., was chosen chairman of the piano section of the board at its recent meeting. Maude Moore, head of the oratorical department, and Agnes Lewis, head of the vocal department, have been engaged as instructors in oratory and chorus work respectively at St. Mary's Hall under the auspices of the Catholic League.

Emil Oberhoffer, conductor of the Minneapolis Symphony Orchestra, is in the East and will attend the opening concerts of the Philadelphia and Boston symphony orchestras before his return. He has secured a number of novelties, but the personnel of the orchestra is not made public. Dehn-Thal, pianist, has been engaged for one of the popular concerts. Richard Czerwonky, concertmaster of the orchestra, will fill engagements at Winona, Minn.; Kokomo, Ind., and Flint, Mich., previous to the opening of the season. The symphony ticket sale, which closed last Saturday, was the largest in the history of the orchestra.

MARGARET DISTAD.

The Minneapolis School of Music.

Students are planning a social afternoon, to be given in the school hall, Friday, October 11, from 4 to 6 o'clock. Vivian Patridge has been chosen chairman of the committee of general arrangements and has appointed subcommittees for the purpose of introducing new students and arranging a program of music, games and dancing.

Three years of concentrated effort and persistent systematic practice of the methods of Herr Teichmueller of the Leipzig Conservatory, has brought the art of piano playing to a splendid degree of finish with Gertrude Reeves, who gave a recital in the hall of Minneapolis

School of Music, Oratory and Dramatic Art, Saturday morning, October 5, at 11 o'clock, before an audience of enthusiastic students, teachers and friends. Her program was one calculated to bring out the very best in an artist, her readings being marked by musicianly qualities which should be noted by all who are contemplating study with one who is so well equipped to set an example of classic interpretation. The program follows:

Old French Gavotte Composer unknown
Gavotte Gluck-Brahms
Chromatic Fantasia Bach
Chaconne Handel
Second Intermezzi Brahms
Rhapsodie, E flat Brahms
Waldesraube Nos. 2 and 4 Kaun
Polichinelle Rachmaninov

Norma Williams, violinist, and Kate M. Mork, pianist, will give the faculty program Saturday morning, October 12.

Ella Bue, a graduate, class '10, and pupil of Stella Spears, has begun her third year as teacher at Grantsburg, Wis. Esther Jones-Guyer, contralto, artist pupil of William H. Pontius, is announced to give a recital in Rochester, Minn., October 11.

Alice R. O'Connell, of the dramatic department, will give a reading of the popular play, "Merely Mary Ann," in the school auditorium, on Tuesday evening, October 15, at 8:15 o'clock. Miss O'Connell has made her own arrangement of the play for reading. It includes the entire four acts given without the manuscript. Friends of the school are invited.

Charles M. Holt has begun rehearsals of "The Lost Paradise" with the Carleton College Dramatic Club. The play will be given before the holidays.

De Ette Cenfield, Elvira Wilson, Edna Hills and Olive Remley, pupils of Charles M. Holt, last week read at the Bemis Bag Factory, Wells Memorial, Odd Fellow Hall, Plymouth avenue, and at Minneapolis Boys Club.

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SPECIAL TORONTO MUSIC FESTIVAL TRAIN.

When the Toronto Music Festival "special" left the Grand Central Station, New York, last Sunday evening, every window in the Pullman train was pasted with this notice in large bold red type:

TORONTO MUSICAL FESTIVAL SPECIAL

Enrico Bossi is engaged busily at the composition of a choral work to be entitled "Jeanne d'Arc."

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CHARLES M. HOLT, Director Department of Oratory and Dramatic Art
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CINCINNATI

9 The Westmoreland, Mason Street, Mt. Auburn,
Cincinnati, Ohio, October 5, 1912

Oscar Hatch Hawley, the efficient manager of the Cincinnati Symphony Orchestra, has returned from a highly successful trip through the Southwest looking after the orchestra bookings. The list of out of town engagements includes Chicago, St. Louis, Milwaukee, Louisville, Toledo, Cleveland, Dayton, Columbus, Pittsburgh, Akron, Detroit, Buffalo and Madison, Ind., and a number of other cities and towns. In fact, the season has opened very auspiciously for the orchestra and all that is needed now is the presence of Conductor Dr. Kunwald to duplicate the enthusiasm which marked the reorganization of the orchestra three years ago. Mrs. C. R. Holmes, president of the orchestra board, is still in the East, and will not be home to attend the first board meeting next Tuesday. In the absence of Mrs. Holmes and the first vice president, Mrs. Freiberg, the second vice president, Mrs. Clifford Wright, will preside.

Two concerts of unusual interest are announced for the near future. Alma Gluck will be heard in a concert at Emery Auditorium, October 22, and Marcella Sembrich at the same place on Thanksgiving night. So far these are the only artists announced to appear in Cincinnati outside the regular season of the Symphony Orchestra and the Matinee Musicale. Both singers have individual charm and their concerts will be in the nature of novelties to music patrons in this city. Madame Sembrich has not appeared here in years and Alma Gluck only once in opera. Both artists will be under the local management of Edna Mannheimer.

Owing to the announcement of the Gluck concert the College of Music has changed the date of Fred. J. Hoffmann's piano recital to November 23. Mr. Hoffmann will play the Beethoven sonata, No. 2, op. 31, and the "Liebestod" from "Tristan and Isolde," Wagner-Liszt. The other

numbers have not been decided upon. Louise E. Tewksbury, a graduate of the College of Music, and now teaching at the Arnold School of Music, at Tiffin, Ohio, gave a very enjoyable recital at that institution on September 25. Cecelia Hoffmann, another college student to achieve success, has been engaged for the "Prince of Pilsen." William Adams has been engaged for the Sothern-Marlowe company, and Hilda Distlehorst has been appointed supervisor of music in the University School, Avondale. Quite a number of college students have gone abroad to finish their studies, Ernest and Malcolm la Prade, to Antwerp; Neva Remde and Florence Hardeman, to Berlin. Frederic Gerard, violinist, who will be remembered as one of the most promising talents at the College of Music a few years ago, is studying abroad and has played in a number of European cities. His American appearance is announced for the near future.

Edwin Ideler, violinist, a pupil of Pier A. Tirindelli at the Conservatory of Music, and Walter Chapman, pianist, will give a joint recital the third week of October in Conservatory Hall. Mr. Chapman, who has resumed his studies with Theodore Bohlmann, will be heard in a piano recital some time near the holidays. Both of these young musicians are especially talented and their concerts are looked forward to with pleasure.

Grace Portune, a post graduate of the Conservatory of Music, where she studied piano under Frederic Shailer Evans, leaves this coming week for Wichita Falls, Tex., where she will join the faculty of the College of Music and Art. Miss Portune comes from a family whose members are all musicians, and has virtually grown up in the conservatory, where she will be greatly missed.

Edgar Stillman Kelley's quartet for strings will be played at the Liszt festival at Sonderhausen, Germany, on October 21 and 22.

H. Rawlins Baker Resumes Teaching.

H. Rawlins Baker, instructor in piano playing, is back at his studio, 212 West Fifty-ninth street, New York, receiving pupils and completing his plans for the season.



H. RAWLINS BAKER.

Mr. Baker announces for the evening of Friday, October 18, at the Fifty-ninth street studios, a piano recital by his pupil, Charlotte Elena Davis. Miss Davis began her first music study with a teacher who had been a pupil of Mr. Baker, and all of her training has been with his pupils and with him. Mr. Baker has been especially successful in the training of teachers, there being many such who owe their training wholly or largely to him. Perhaps the chief reason for his success is his ability to make his pupils work systematically, his insistence upon thoroughness in every detail, both technical and interpretative. Years ago Dr. William Mason, having heard, through several seasons, pupils from Mr. Baker's studio, wrote: "Mr. Baker ranks easily among the best teachers I know and is rare even among these."

His pupils have frequent opportunities for playing in class and studio recital, the more advanced being pre-

sented individually. Mr. Baker has issued in an attractive booklet sample programs of these recitals.

A pupil of Dr. William Mason, Albert Ross Parsons and Edward MacDowell, Mr. Baker devoted over ten years to teaching and playing in New York City. Finding that his teaching left him too little time for playing, he went abroad, residing there for over two years, one year spent in Paris, coaching with Harold Bauer, over another year spent in the other music centers of Europe, devoting his time specially to chamber music.

By talent, training and over fifteen years' teaching experience, H. Rawlins Baker is today unusually equipped for the training of teachers and the preparing of pupils of the more advanced grades for artistic piano playing.

Birdice Blye's Season.

Birdice Blye, the popular Chicago pianist, will open her recital season for the fourth consecutive year in Virginia



BIRDICE BLYE.

beginning October 11, and during the month will give recitals before colleges and musical clubs in the following

cities: October 11, Farmville; October 12, Blackstone, and October 13, Richmond, Va.; October 18, Murfreesboro; October 22, Oxford; October 24, Greensboro, October 25, Greensboro; October 26, Statesville, and October 28, Asheville, N. C.

Madame Blye will spend some days on this trip as the guest of several of the old Southern families in Richmond and Norfolk, as she is a descendant of the Lee family, famous in England and Virginia.

Harry Culbertson, who is managing the November tour for Madame Blye, gave out the following dates booked through his bureau: November 15, Arkansas, Kan.; November 16, Pittsburg, Kan.; November 18, Joplin, Mo.; Bartlesville, Okla., November 20; Muskogee, Okla., November 21; Guthrie, Okla., November 22; Tulsa, Okla., November 23; Shawnee, Okla., November 24; Norman, Okla., November 25; Plainview, Tex., November 28; Macomb, December 3, and Lexington, December 4, and ten dates following the above mentioned, but not definitely set.

Madame Blye will make a second trip to Virginia and North Carolina after the holidays, when she will also fill engagements in West Virginia and Pennsylvania. Madame Blye has prepared four interesting programs for the coming season. She will again play the "Keltic" and "Eroica" sonatas by MacDowell, unfamiliar works by Rubinstein, and the extremely difficult suite, "Gaspard de la Nuit," by Ravel, which she introduced to the American musical public last season. She was also the first to play in this country the compositions of Erich Korngold, the young composer, who has made such a sensation in Europe.

Amato's Triumphs in South America.

Pasquale Amato, the immensely popular baritone of the Metropolitan Opera Company, was one of the artists who won real triumphs the past summer at the Teatro Colon, in Buenos Ayres. The following notices from the papers of that city refer to his work in "Falstaff":

In this opera, Amato sang with truly finished art and with beautiful inflections and perfect scenic power; good for Amato.—La Razon, July 26, 1912.

As Amato interpreted Falstaff, he personified the role to perfection, rendering each detail with precision. This intelligent artist has had new occasion to deserve the great applause, especially in the monologue of honor in the first act, where his art was revealed in relief. This impersonation of Falstaff has proclaimed Amato a great artist; he sang beautifully and with perfect style.—La Argentina, July 26, 1912.

Amato's interpretation of the extraordinary character of Falstaff, so well illustrated by Verdi's music, was marvelous. He sang with pleasing tone, great effect and grace of movement. The great triumph obtained by Amato will remain long impressed upon our minds; we shall also remember the great admiration of the artist shown by the public. Falstaff could not have been better interpreted and the artist deserved the ovation he received.—El Nacional, July 26, 1912.

Amato interpreted the grotesque part of Falstaff with great intelligence.—Ultima Hora, July 26, 1912.

However, the success of the evening was due to Amato; his interpretation of Sir John Falstaff was worthy of the greatest applause and really worthy of the great artist, who not only understood the difficult psychology of the personage, but gave it such distinct and detailed interpretation.—La Manana, July 26, 1912.

Amato's Falstaff is an excellent protagonist who knows how to put in evidence his talent as an artist and his beautiful voice. From the first scene we became acquainted with the personage enamored of wine and women; we find him brilliant in the monologue and full of spirit in the magnificent duet with Quickly, and irresistible in the scene with Fenton.—Roma—Venerdi-Sabato, July 26-27, 1912. (Adv.)



PASQUALE AMATO.

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Foster & David's Activities.

Foster & David, musical managers, of New York, have entered their second season with a list of dates for their attractions which is very gratifying to themselves and to their artists.

The soloists on tour with the Volpe Symphony Orchestra, which is under their direction, will be Marguerite Starell, of the Chicago Opera Company, and Arthur Philips, baritone, of the London Opera Company. Their season will begin in Kingston, N. Y., on October 30.

Corinne Welsh, contralto, begins her season of seventy-five concerts on October 17. Miss Welsh is one of their most popular artists, for whom there is a constant demand.

Harriet Ware and John Barnes Wells will go through to the Pacific Coast. They will appear in many women's clubs, and in almost every instance these clubs have arranged to give a reception to Miss Ware and Mr. Wells after the recital.

Aside from her public appearances, Marie Nichols, violinist, will have an extensive series of drawing room recitals in Boston, New York, Philadelphia and Washington.

The limited time that Eleonora de Cisneros will give to concerts will be completely filled. Among her engagements are ten dates on the Pacific Coast.

Frederic Martin has about fifty dates in concert and oratorio, covering the country completely.

Annie Louise David, harpist, in addition to her regular concert appearances, is much in demand for weddings, funerals and church services. Added to these activities is a large class of pupils, so her time is well filled.

Ruth Harris, lyric soprano, who is a special "find" of Foster & David, will be heard extensively in joint recitals with Hans Kronold, cellist, and Clayton Robbins, baritone.

Frank Ormsby begins his season with the Maine Festivals in Bangor and Portland on October 10.

Lucia Dunham will take up her residence in San Francisco, and by arrangement with L. E. Behymer, the impresario, of Los Angeles, will be heard in special recitals of folk songs.

The Olive Mead Quartet, famous throughout the country as the most splendid organization of its kind, will give its usual series of subscription concerts in New York City, followed by many engagements in the East.

A four weeks' tour has been arranged for Monica Dailey, pianist, who was for six years the favorite pupil of Leschetizky.

Foster & David consider one of the greatest artists who ever came to America is Bonarios Grimson. His first New York appearance will be as soloist with the Philharmonic Orchestra on February 2, 1913. The concert dates now booked for him will take him as far west as St. Louis, where he appears as soloist with the Apollo Club.

The volume of business already booked by Foster & David is many times larger than their entire business of last year. They account for it by having artists of exceptional ability sold at fees that committees can pay without having to make up a deficit.

Rider-Kelsey at Toledo Exposition.

Bracy Beaumont, manager for Corinne Rider-Kelsey, received the following telegram from Toledo, Ohio, Saturday of last week:

TOLEDO, Ohio, October 3, 1912.

Rider-Kelsey has proved tremendous drawing card. Entire number of reserved seats sold out for both her performances. Only time this has happened during entire series of twelve concerts. She justified interest by singing wonderfully.

(Signed) K. R. B.

The concerts referred to were two of the series of twelve given by the Toledo Industrial Exposition, held in that city beginning September 26 and continuing until October 5.

The new prospectus of the Pittsburgh Art Society is just published and the following is the calendar for the season: October 25, the Barrere ensemble of wind instruments, founded in 1910 and directed by Georges Barrere, flutist of the New York Symphony Orchestra; November 15, Efrem Zimbalist, violinist; December 6, opening of exhibition of water colors and works of American illustrators; December 13, Maggie Teyte, prima donna soprano; January 10, opening of exhibition of bronzes, by American sculptors; January 17, Sara Gurowitch, cellist, Edward Warnery, tenor, Mrs. Lawrence Litchfield at the piano; February 12, Elena Gerhardt, soprano; March 7, opening of exhibition of arts and crafts; March 14, Leopold Godowsky, pianist; April 11, Flonzaley Quartet; May 2, review of international exhibition of paintings. If one will consider what the Art Society offers for \$10 and will compare it with the cost of two theater seats eight times during the season or of concerts at the average price no one will hesitate to uphold the Art Society in its endeavor to present to its members at reasonable rates the very best in music, and for the benefit of the public the series of exhibitions is of general interest and educational value.

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BROOKLYN

BROOKLYN, October 7, 1912.

Roll up the curtain! Here is the program Madame Schumann-Heink will present at her recital, Thursday evening, October 17, when she begins the musical season in Brooklyn:

Recit. and aria, SextusMozart
Ballade, B minorChopin
BerceuseChopin
Scherzo, C sharp minorChopin

Eduard Collins.
Traum durch die DämmerungStrauss
BefreitStrauss
Freundliche VisionStrauss
WaldeinsamkeitMax Reger
Woe, Woe (from the oratorio, Elijah)Mendelssohn-Bartholdy
O Rest in the Lord (from the oratorio, Elijah)Mendelssohn-Bartholdy

Sei stillJoachim Raff
(With organ accompaniment.)

Agnus DeiBizet
(With organ, piano and cello accompaniment.)

Liebestraum No. 3Liszt
ConsolationLiszt
La CampanellaPaganini-Liszt
Eduard Collins.

TwilightWalter Morse Rumel
Mother o' MineChas. F. Eden
Down in the ForestLangdon Ronald
Kerry DanceJ. L. Malloy

Madame Schumann-Heink will have Katharine Hoffmann for her accompanist. The famous contralto now sings English songs and arias at all of her recitals. Her appearance in Brooklyn will be in the Opera House of the Academy of Music.

The Brooklyn Institute of Arts and Sciences continues to devote much space in its weekly Bulletin to music and musicians. Last week the portraits of the celebrated foreign artists who are to sing or play at institute concerts this year were published prominently; this week equal prominence was given to residents, such as R. Huntington Woodman, organist, composer and president of the institute music department; John Hyatt Brewer, organist, con-

ductor, composer and secretary of the institute music department; Carl Fiqué, organist, pianist, teacher, composer, conductor and musical lecturer; Arthur Claassen, conductor, composer, teacher and member of the board; Perlee V. Jervis, pianist; Graham Reed, singer and teacher; G. Waring Stebbins, singer, teacher and organist; Walter Henry Hall, conductor and organist; Daniel Gregory Mason, lecturer and teacher; Alexander Rihm, pianist and teacher; Maurice Kaufmann, violinist and teacher; Bedrich Vaska, cellist; Edward Dethier, violinist; Gaston Dethier, organist and teacher; George Harris, Jr.; Arnold Volpe, conductor; Augusta Schnabel-Tollefsen, pianist and teacher; Elfreda Stofforegen, pianist; Dr. Thomas A. Humason and Arthur Rowe Pollock, musical lecturers. All of these will help to make the season a success in Brooklyn.

The music department of the Brooklyn Institute was organized in 1891, with the late Dudley Buck as the first president. The department at present is managed by a board of sixty, forty-five men and fifteen women, as follows:

Terms expire in April, 1913—M. Louise Bell, Isabel Berrall, Mrs. Dwight P. Clapp, T. Allen Cleaver, Frederic B. Fiske, John W. Frothingham, Daniel Gregory Mason, Arthur Rowe Pollock, Alexander Rihm, William A. Thayer, Adolph Whitelaw, R. Huntington Woodman.

Terms expire in April, 1914—Edward M. Bowman, John Hyatt Brewer, F. A. M. Burrell, Walter Henry Hall, Mrs. Frank M. Lupton, Mrs. Henry R. Mallory, Henry Allan Price, Mrs. Thomas Prosser, Graham Reed, J. Stranshan Burke, Ira Preston Taylor, G. Waring Stebbins.

Terms expire in April, 1915—Chester H. Beebe, Mary Benson, S. Lewis Elmer, Edmund D. Fisher, Sanford Ashley Petté, Mrs. John Lewis Childs, William McCarrroll, Herbert S. Sammond, Carl G. Schmidt, Thomas Whitney Surette, Robert G. Weigester, A. Campbell Weston.

Terms expire in April, 1916—Arthur Claassen, H. Brooks Day, Mrs. Camden C. Dike, Carl Fiqué, Alice L. Fowler, Henry Klingensfeld, Walter Haan, Hugo Steinbruch, Hon. William C. Redfield, J. E. Van Olinda, Lowell M. Palmer, Mrs. Charles F. Pray.

Terms expire in April, 1917—Frank Wright, Livingston Chapman, Hon. Frederick E. Crane, Walter H. Crittenden, Mrs. E. J. Grant.

Perlee V. Jervis, Alice M. Judge, Mrs. Paul Lichtenstein, Sidney Dorlon Lowe, Frederick R. Preston, William E. Taylor, Scott Wheeler.

The annual elections of the music department are as peaceful as a Quaker meeting. That is extraordinary for musicians, is it not? But then Brooklyn is a staid, well ordered place. Even the musicians (with few exceptions) do not lead the bohemian existence that is supposed to belong to the makers of melody. Then, again, no one but the officers and their friends attend the elections, and so the president and secretary have a "walkover." That explains why Messrs. Woodman and Brewer remain in office year after year.

Edmond Clement, the French tenor; Mischa Elman, the Russian violinist; Tina Lerner, the Russian pianist, and Madame Schumann-Heink are the soloists announced for four of the five concerts which the New York Philharmonic Society will give in Brooklyn this season. The concerts take place in the Opera House of the Academy of Music Sunday afternoons, on November 24, December 15, January 19, February 16 and March 16.

"The Mozart Sonata" was the subject of Carl Fiqué's second lecture-recital in the music hall of the Academy of Music last evening (Tuesday).

Letters at The Musical Courier Offices.

There are letters at these offices addressed to Marie Maurer, Inez Grenelli, Gustave Kobbe, John H. Blake and the Schubert String Quartet.

Budapest's Chor Verein plans performances of works by Bach, Brahms, Schubert and Wagner.

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